you do not have a chance...

'Scrutinize all advertisements.
Look at all labels.
Ask where the goods come from.
Insist, whenever you make a purchase, that you mean to

buy

NOT LIKE ANY OTHER FANZINE

For Sophisticated Men & Women
Who Want More Out Of Life

OTHER BATHROOM ACTIVITIES

PANACHE

13

SKi PATROL

CHAPS

ANIMALS and MEN

SIOUXSIE + SEVERIN

ANOTHER PRETTY FACE

5, SPRINGBANK AVE.,
DUNNINGTON
YORK
YO1-5PZ
21-2-80

Dear Mick,

Sorry to fuss ~~but~~ but it's over 3 months since I sent you the money for Panache 12.
Where's the Goods?
Hope to hear from you soooon...

regards/ Steve.

THE CRAVATS

Greetings Sportsfans. Why no letters from you bastards?? ....only people to write were Adam Ant and Joanna Lumley! There's definitely no need for a letters column/page... and we're not going to waste space with bloody charts or massive lumps of reviews devoted to singles and albums which are already covered by the Pop papers. And we're gonna get more devious as the next few issues speed by.... stay tuned, you perverts. We've already done half the stuff for the next issue, including interviews with Security Rick and UK DeKay. Plus we hope there'll be LaStarza, Bauhaus Housewives Choice, Section 25, Leopards, and a few cunning and deplorable SURPRISES!

We've been after an interview with this lot and we'll trap 'em some how, especially to find out if Pete Murphy is the arrogant conceited bastard he's cracked up to be.

BAUHAUS

"I'm moving, I'm touching, I'm dancing... and I love it!"

Suddenly, life is fun again. Because I'm with people I like. People who like me.

BAUHAUS Pix by Fiona (Hi Fi!)

The SHEND of CRANATS fame (pictured right) will soon be having a booklet released by Small Wonder entitled "Play Thee Shend Way": I shouldn't waste your money if I were you. Band to be a load of CRAP. No, seriously it'll be a classic. So, BUY, BUY, BUY.... He claims the booklet "will help all budding Anti-bodies inflate their bones and so become nearly as subhuman as the great splend."

The Dancing Did have a new single out soon which features a song called "The Haunted Tea Room"

And now readers get bored time

THANX to:- Betta Badges, Small Wonder, Ruff Trade (etc) and me and Eric and Fiona and Joan and Melissa and Scallywags Fun Factory (no joke!) and The Cranats and Marc for photocopying, Neil (of the eyes - excellent "Poses") for pix n' stuff, ADAM for being the closest thing to GOD that we have, Johnny Walker + A.P.F, Capt. Mairdo, Colin. Animals n' Men, "Sound", Thrills Records, Chaps manager, Numbers.

MAN
THERE'S SOMETHING--WEIRD--UNCANNY ABOUT THOSE TOYS!
THEY SEEM TO BE WATCHING OVER ADAM CONSTANTLY!
COULDN'T CONCENTRATE IN CLASS...I'VE GOT TO FIND OUT IF ADAM'S BEEN LYING TO ME!
VALISE
LIKE THEY'RE CHALLENGING ME TO OUTWIT THEM!
BAH! WHAT AM I SAYING?
I'M SU TO BE A SCIENC
MUSTN'T LET ADAM AND THOSE PLAYTHINGS GET TO ME!
IF ALL GOES WELL, ACCORDING TO HEIMER, ADAM SHOULD BE A CORPSE BY..
TERRO
ANT KILLER
WITH ADAM'S ALLERGIC CONDITION, THERE'S ENOUGH POLLEN IN THIS VACCINE TO CHOKE AN ELEPHANT TO DEATH!
FOR CONTROL OF
ANTMANIA!
VERSUS
THE CORONER WILL RULE IT A SIMPLE CASE OF ASTHMATIC SUFFOCATION!
THE VERY EXISTENCE OF THE GIGANTIC, HORRIFIC ANTS IS IN ITSELF A FOUL BREACH OF NATURE'S LAWS.
...ANTS!
ADAM! WHERE DID YOU GO?
I BOUGHT SOME THREADS AND I JUST SIGNED A CONTRACT WITH LUTHER HERE.
ADAM AND I ARE ON A FIRST NAME BASIS, ELAINE. HE'S GOING TO CONTINUE WRITING IN THAT CHARMING STYLE OF HIS!
ANT MUSIC
ANT

The Problem.

I went with Mick to Britannia Row studios,Islington,to see Another Pretty Face at work,rest and play. The day was invaluable and thanx to Johnny,the band and everyone else present for putting up with me-but enough of these apologies-and on with the show.

Although I thought I was certain I knew where the studios were somehow we got lost in the backstreets of Islington and arrived at Brittania Row late.Still, it gave us the chance to listen to some of the bands material in the car.The tape consisted of the current single "Whatever Happened to the West"and other sundry's including 'The kids are back' which I thought was a potential single.(Mick interrupting here...there was also a superb song called 'Black Leather' which the band seemingly loathe and despise,why,even the very mention of the name brings them out in a rash, but i canT stop playing the bugger..)

When we discussed the tape with the band at the studio the feeling was that this song would not be used.They have some more songs with greater depth than that.As proof of this we listened to some songs which will be on the forthcoming l.p.The songs were very strong,both in words and music,although I've not got a good memory for songtitles 'Graduation Day' impressed me a lot,and stuck in my mind.

While the tape was running Johnny (manager) & Chic (drummer) were joined by Mike(guitar,piano,songs vocals,rabbits from hats etc) and Willie (bass)-also joining the merry throng was Alan Muir (Only Onesbass- he was very bouyant,and enthusing generally about the previous nights gig at the Lyceum ,which is a welcome change as the last gig there(??) had a fatality in the audience,but I digress..

After hearing the tapes the opportunity presented itself to ask a few questions and so we did.

PAN:Have you done many interviews before?

APF:Yeah,some.

PAN:What questions are you asked?

APF(Screwing up of visage) Er..What type of music do the band play,when did you form etc.etc.

PAN:Well we shallnT bother with all these then.Have you got any lined up for with the 'real music papers'

APF.We think so,we've got one lined up for Zig-zag soon.Virgin are trying to get all the interviews to tie in with The Stiff Little Fingers tour.It's called sound marketing sense.

PAN;But this means all the interviews will come out at the same time and you'll probably have to say the same thing in every one,about when the band formed etc.

APF:We shallnT tell them how the band formed.

.And now on a totally different subject.....

PAN:What is the biggest pain in being on Virgin?

APF:Virgin think they know what we should like,although we have control in the contract over what we put out they can still bring pressure to bear on us over what we do.They want us to sound like...Dire Straits. The only want to put out 'West'.

PAN:Are they concern money or music?(Joke on this!)

A.P.F.

research conducted were comparison tests between the various brands of underarm deodorants wherein "trained judges" sniffed armpits to ascertain which product provided

APF:Well,its whatevers best for Virgin.

We pause for tea,and John,known only as 'skinhead',the road manager arrives with a saxaphone,which,is to be used later by Mysterious,ex of the Rezillos.Also we get the news that a bloke will be coming down to blow bagpipes on one track.

But before that...

APF:Do you wanna know the possible title for the l.p?

Pan;'Another Pretty Face'?

APF:No,its "I'm sorry that I beat you up,I'm sorry that I screamed ,but for a moment there I really lost control".

Pan;Its a bit short isnT it?

APF:Iexpect iTll get abbreviated to 'I'm Sorry'.

The band go about their daily toil and Chic is left alone in the control room with us.

Pan;Whats happening with the Cubs single?(his oldmob)

Chic-Well,we cut a single after A.P.F.S,the single hasnT been pressed or released,I've been mucking them about cos I'm down here,but its not due for release or anything..

Pan;Are there a lot of contractual legal hassles with A.P.F.?

Chic-Well there is a lot of legal work involved in a band..I expected it but it doesnT stop me getting pissed off with the contracts and documents etc.

Another interlude John(guitarist)turns up and we hear some excellent manic guitar playing on one track.A little later an unassuming chap named Ninian Ferrus, turns up.He carries a small case.It looks like heS got a black and decker drill,but in fact its bagpipes --which apparently travel in pieces.Hes lead into a booth in the studio-where he inflates the pipes -and lets rip.As sound fills the studios the Scots are all set into homesick raptures and begin weeping uncontrollably-I heldmy ears,dogs howl and throw up in the gutters and windows are shattered for a quarter mile radius.Thankfully however Mr.Ferrus is good on the pipes and the recording does not take too long.

Sanity returns and we question Willie on the stairs

Pan;Does the band have a poloitical bias?

Willie;Well not really-we tend to think that Labour & Tory are just as bad as each other.

Pan;So you've no political comments.

Willie;Oh we have!(emphatically).Theres 'West' and Heaven gets closer(with bagpipes)

Pan;But theyre not political groupings!?

Willie.No we dont write those sort of songs.

Pan;Who wrote Heaven?

Willie;Mike did-he writes better lyrics than me.We both think you should sing your own lyrics..you can get closer to the meaning..and they should mean something.

Pan;Whats your favourite?

Willie;Well at the Moonlight I enjoyed 'Graduation Day' the best,Mike was really dying at the end of the song-just like"gonna blow them all away on graduation day"..

(Graduation day appears to be a students-get-their comeuppance song, made personal for the band by Mike & John both having quit University to form APF)
Mike enters stage left.

Pan; Explain Carrie (first single). It could be about a bloke..(although we knew it wasn't).
Mike. Yeah it could be-in fact its about a girl, who was great, but never went out with boys, but the lyrics aren't personal.
Willie: I think its a great song, I heard it before I joined the band.
Pan: Have Virgin brought the rights to it?
Willie. No-they wanted to but they can't.
Pan; Whats the song 'Another Pretty Face' about?

the first person singular (je crois que etc.) all this might be a little hard to take in some, but J.W. is different in that he has all the new wave ideals but tempers them with a realism and practicality straight from your own backyard-e.g.
He believes in keeping gig costs down for us punters though cheap albums may not be practical for the band. On gigs.. 'Why charge a quid when 75p will do!'. The previous night the band had their gig at the Hope and Anchor blown out but still got paid-the moneys going to charity and not the band. He admires the Clash for not going on TOTP. APF wont go on TOTP. TI SWAS yes, TOTP, no.
He thinks Rock against racism is good but not enough. 'There should be rock against inequality' and rock against ignorance'..and theres more !!!
Pan; Will you ever pack it in if you don't achieve your aims or ideals?
JW. Never, I'll never quit. I'll never stop trying to achieve things-and there are always new ideas and things to aim for.
Pan; Will you ever change your ideals
JW, No there'll be no selling out. No going back on what we say.
Pan; Do you want to go to the states?
JW. Sure, people said we were selling out when we came down to London from Edinburgh
Pan. They'll say the same when you go the states.
JW: I want to go the states to make money so we can do the things we want to do back home. (Willie earlier expressed a desire to open a club)
'I've been reading a John Lennon book-he was so powerful, he had number one records, he protested, people knew him, and in the end he achieved very little change. I know I may not be able to change anything, but I'll keep trying.
Pan, Can't you understand bands not bothering to fight anymore?
JW. No, fighting for what you believe inis what being in a bands all about.
..and one last question..
Pan. What were you doing the day Kennedy died?

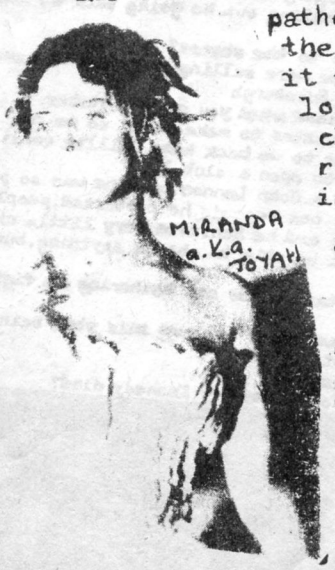
Mike; Its about fallen heroes-people who I think have let me down-though you can't identify anyone from the song xxxx lyrics.
the interview continues but there are too ings and froings made dubious by echo which fuck the tape up no end., and the sound of Mysterious warming up his sax by playing a wobbly version of 'Coronation St' wafts up the stairs.
Johnny waller the bands manager arrives-hes someone who definitely does need an introduction. Hes the principle personality in the whole set-up, his conversation is a series of opinions and statements, hes a self-confessed egotist, and proud of it, a virtuoso of

JW. I don't know..but Keith Moon really shook me up. I was at home and it came on the ten o'clock news or something, I thought the guy was indestructible..if Keith Moon can go, anybody can.
At this point the tape was full and time was getting on. all that was left was for mick to take photos, and me to faddle on a precision bass lent by Willie we left and took our rightful place in a traffic jam on the Marylebone road.
So a great band and a manager with the Techno spirit what more could you ask for?
yours, Peter Rabbit.

PANACHE'S FIRSTEVER FILM REVIEW. A LOAD OF TOSS CALLED

THE TEMPEST

Eminent film critics J.G. and myself breezed into The Screen on the Hill to mingle with the Giles, the Gervaises, the Cynthia del la Croix's near the mirrored bar. and J. wiped her nose on a serviette. True style but not half as (f)arty as this film. Heres what you get in the film. (Summary)....Heavy breathing intro/ships and a man sweating.. thats what you get when you dream/Marc Bolan orgasm/Miranda on bed/wind everywhere/film crackles/ a man(Pros) strides and calls on Ariel/Man utd fan/cackling laughs/Miranda strides in a stoop, her hair like a gutted armadillo/A bald loonie fellates an egg/P. treads on his hand, does he fight? No, just talks crap/Words babble on/Arielwaffles on about ships/out to sea side/Nude bloke with funny walk and little cock strolls out of sea empty handed/Ariel sits by being dull/Nude walking now with a sword(!) and enters castle (an island really) He sleeps/Miranda washes her feet/Baldie looks at her tits, then he sweeps a suprisingly litter strewn staircase/Ariel sits on rocking chair/Nude discovered and manacled to the sound of an organ/He will "eat roots and drink sea-water"..he looks silly and pathetic/Mirandas petulence looks good./More old tossers walk out of the sea like in a Dave Allen sketch/one loses control of his hat and it falls off (best part of the film)/Assasination foiled/P shows M a looking glass..& in it, a little girl/Baldie on beach, meets 2 drunken chefs and idolises them/they approach the castle/Miranda plays on rocking horse and then mimes a bit, frees prisoner and marriage is in the air/Baldie rambles/Ariel wants OUT/ suddenly a monstrous fat old boot appears..nude!. nipples are sucked and strength goes/ The 3 enter a room of hats/Ariel barks/The 4 go in and find kung-fu toting midgets & Ariel, who stuns them with a boring speech, silhouette looked good, and snuffing of candles/Miranda and prisoner nip off for a screw/Ariel sits in shitty straw/Pros reads magic books and deliberates/a colour version of Robinson Crusoe ..All gather in large room full of dancing sailors running in a circle ..they can only dream of buggery/The 4 wake up.. "Christ!"/Old lady comes in and warbles like Vera Lynn/Miranda laughs in her Gainsboro' choc box pose/Cardinal smiles. Such opulence/Ariel seeks reassuring smile, doesnT get it, but he disappears..menials always get it. End of film..



Crap therfore in story sense, image sense however isnT bad. If you havent read the book or seen the play you wouldnt know what the fark was going on AT ALL. Jarman is the man who 'shocked' everyone by doing a film on homosexuals in Latin, and presumably reaching an audience of two. This film is toobound up in monotone, actors drone, note their own sweat and turn slowly for the next close up. Photography was nice, like the webby chandalier of ancient origin but its just like a school film..exeunt and return countless times, see beyond the testes and there actually isnt anything. Toyah is lucky, her part required little in the way of anything so she cant really be as boring as the rest cos she has little of consequence to utter, but this Ariel character was dreary and Prospero looked impressive but sounded dead. Toyahs acting parts I've seen so far havenT tested her at all it doesnt seem, she could do em with her ears tied behind her eyes, any actress could..this is a 'weird setting' & we are meant to be impressed, but we see so little of it, it could well be the ITV studios. Regency gear in old Amsterdam and sod the words. No-one made impact with the words to be used and its muddled murky maudlin stuff..90 minutes of ghoulish thought, Jackanory in a cellar. The Prospero walk down the corridor was good and the voice out of synch (accident) was alright, and the hat part was great but other than that there isnT much to recommend it. The point is its meant to be a weird mysterious story and the way Jarmans done it, its all very nice and arty and clever but the story disappears up a cliquey little anus by about a third of the way through. The gold medallions over the cashmir polo-neck sweater loved it though (Homstead crowd) and if you wanna make films just for them, FINE. Easily the best film we saw all day but not worth spending £2.30 on. No way! Its different, its unfashionable (except in nouveau riche circles) Toyah said in the paper "Shakespeare doesnT half gabble on"..true enough, but none of the stuff spoken was particularly spellbinding. The characters failed to make their purpose clear, the disjointed effects get 1 out of 100 for originality and subtlety. It is anice little film but its not worth seeing cos its nothing special. Much relieved we walked out into the night to be disgusting (Just like The Tempest)

Mick —

I don't think we'll bother reviewing any more films. Not our scene babeeee

animals and men

Last issue there was a short piece on this fine new bunch and now there8 an 'enormous' piece because they are undoubtedly worthy of all your attention, being a punk band developing style and finesse into a sound which finds them not particularly comparable to other bands. Dark and spindly is much of their stuff, gloom with enjoyment thrown in. This chat took place in the room behind the stage of the Three Tuns Bar at the LSE. Ralph positioned himself cunningly under a huge and noisy generator throbbing powerfully away and yet somehow this didnT hinder the quality of the tape! A miracle.

Onwards..

Ralph; (talking about some people whoD just accosted him after their hindrance (of the technical kind) filled set) They were going "Oh well, we missed your set, are you playing round here?" and I said, No and they said are you from London and I said no, and he said where are you from and I said Somerset and they all started laughing and that, they went Fucking Hell and things like that. They didnT want to know after that!

Pan; What did you think of the gig yourself?

R: It was a bit disappointing really.

Drummer (probably called Deanie) We know how bad it was ourselves.

Ralph. We didnT have a decent soundcheck, p.a. or anything, we just had to get up and play, and it was a bit embarrassing really, but weRE just desperate for gigs really. Thats why we did it. Arent we?

Sue; Yeah.

Ralph; Desperate for gigs in London.

Pan; How much did it cost to come down (gig was x free!)

Ralph; We all had to take the day off work so thats like £30 straight off, hire of the van £0, then theres things like strings and that, having to spend extra money.

Pan; You going straight back?

Ralph; Yeah, straight back; unloading the gear and that is a bit of a hassle but we like doing it dont we? al drummer nods. Ralph; CanT hear nods on tape.

Sue; Yeah but weD recorded it before ueD done any. We did the gig to coincide with the release of the single but.. R: Do you think thats bad then?

Pan; No, I was just wondering how.. you must be one of the few bands ever to achieve that.

Ralph; Yeah but its not every band that comes from Somerset, you havenT got much chance of getting gigs. We were looking for gigs before..

Pan; But youD think itD be even harder for you to get a record deal. R: Well, its a local label.

Pan; Are you the only local band?

R; No, what it was, the bloke who runs the label..

Pan; The one you thinks a bit of a dick.

Ralph; (Grimace) Yeah, heS just round there..'

..suddenly two of the fanzine 'for Ant People' barge in. We're writing a fanzine can we have the words for the single? Raplh; Yeah, sue can you write it down.

Sue puts pen to paper..

Ralph; There was another band from Trowbridge, fivemiles away called Moskow, have you heard of them?

Pan; Yeah, Man from Uncle, thats brilliant.

R: Thats Dave the guitarist (indicates soberly dressed bloke who wanders uncertainly over) TheyRE a lot better than that, anyway they were on Raalto and their manager decided to start a local label and we rang up to see if we could get gigs supporting Moskow and he said weRE starting a local label, so we got some classettes together and they suggested we put a singleout. Do you like the single Man from Uncle?

P: Yeah and 'Too much commotion'. (Indicating nonplussed Russian impersonator) A hero! doing any gigs?

Dowe moskowman: Yeah, playing Blitz

R: But its us and Moskow weRE about the only local bands around and its funny cos Moskow are like us in a way and all the other bands are completely different We didnT know Moskow before, and its good, like theyVE got the same problems as us in getting gigs and everything. I mean theyVE done one gig in a year. Its hard if you haveNt got any contacts.

Dr; Eh? R; CanT hear nods on tape.

Dr; YES. R; Yes we like doing it.

P; What about last night. WhatD you get for supporting Toyah?

R; That was a bit disappointing. We got £50 which is quite good, but we had to pay £20 for the p.a. and £10 otherwise we wouldNT have been able to use any of their lights, so that was a bit of a drag, we only came away with £20, and therS the van...

Dr; Spent it on fish n' chips. R; Yeah.

P: They gave you a soundcheck? R: Yeah.

Sue; Yeah we did get a soundcheck.

Ralph; But when we got on it was all different!

Pan; You reckon they pulled a fast one on you?

R: The band didnT i think, but the guy on the mixer mightVE stitched us up, but the band couldntVE done it. the mixer was a bit of a cunt really wasnT he?

Sue; Yeah.

R: I dont think the band wouldVE cos they wouldnT need to.

Sue; But on the other hand he is employed by her; Toyah.

Ralph; I dont wanna slag em off cos we got a gig and people liked us. WeVE got nothing against them.

Sue; It was good fun doing it. R; Yeah.

Sue; We all enjoyed it. Pan; That your biggest gig?

R; Yeah, about a thousand people, really massive place

Sue; It Was great R; We were a bit nervous.

S; Large stage, plenty of room.

Pan; Not as nervous as at Kings College?

R; No, not as nervous as tonight either.. but with a larger audience you cant pick out individuals, its a sea of faces.

S; And theyRE at your feet as well, heads at your feet. its a bit off-putting cos theyVE got to look up at you. Pan; Did they take to you?

Ralph; Yeah the local punk did, they like us which is really good cos we havent done many gigs have we? Pan; How many alltogether? R; Five.

Sue; Including tonight.

Pan; So did that record actually come out before you'd done any gigs? Sue; Yeah. R; WeD done two.

by Mick and Benn

P: You said 'other people' were interested in the single? Raplh; Yeah big labels but.. P; Which ones?

Raplh; EMI mainly and Sire, and a few others but its difficult really, the single misleads em. a lot of the problem is they think weRE alot poppier than we are. I mean the singles pretty poppy isnT it? Do you know what I mean its fairly bouncey isnT it.

P: Yeah but i wouldntVE thought theyd have thought of you as a pop band. I mean is that what they said?

R: No, but I should imagine thats what it is. If they heard the rest of our stuff theyD think it was less commercial, the rest is a bit more 'off',

P: Have they come to any of your gigs.

R: Some of em gonna be down here tonight.

Manager; blah blah blah, mumble (large tie) distributio n, wider audience (money in mind), sold out existing copies, glistening drone from under moustache.. our eye lids droop... and he goes on and on. Push the label he tells us, "Its not selling out"

R; I should imagine a lot of gigs round here are thru' mates n' that, coming from where we do, totally alien it seems difficult.

P: Yeah, but round here you get on a'circuit', if you cant get off it you've had it.

R: Like Security Risk?

Moskowman; Where we come from its easier to get a contract than it is to get a gig.

R: With a record its your own hard work and your own money, but gigs you just cant get for hard work at money. I mean if people dont want to put you on they wont but if you wanna put a record out you can get the money, go to the pressing plant, press it yourself, but you cant do that with gigs, see what I mean?

P: How many local places have you got?

R: About four. Manager (still here) In a 30 mile radius! R: Bristols out really, its so sewn up with Bristol bands, and theres such a 'Bristal scene', its very cliquey, and apart from that theres a hell of alot of trouble, mods outnumber punks about five to one, and no-one'll put on a punk gig in Bristol anymore, cos of the trouble. You've either got to be a jazz band like

Colour Tapes, or Pop Group, or on the next Two-Tone tour but thats just the business side, I expect well get over it eventually, weRE learning all the time.
P: Heard from Adam lately? R: We wrote to him a couple of weeks ago but I expect heS tied up at the moment, dropped him a card about tonight, just in case he was at a loose end, but heS been about one of the eight peo ple who've been encouraging, the letter he sent us was as easily as good as the NME review, better in fact cos he said we were really promising n' that, and it was really good. P: Did you send him a tape?
R: We were gonna but we thought it was pushing it abit P: WouldntVE thought so cos he wrote to us and recommendeo you. R: Thats brilliant that is, what did he say P: He just wrote about a few bands he thought were up n' coming and you were the first he mentioned..
...the drummer falls off chair, spills drink, makes loud noises, destroys half of Europe.
P: Your new drummer is he always like this?
R: HeS from Warminster, from a band called Stalag 14.
P: Warminster! Dads Army! R: Nah, thats Warmington..
(Everyone laughs at Mick the prat).
Ralph: Used to be in Stalag 14 and that, cos we got pissed off with our old drummer, we asked around, and it was "Ask him he likes the Ants". Rang him up, I thought heD be a good drummer cos he likes the Ants n That, he won T fuck about, a common musical influence.
P: Who did the other bloke like?
R: Oh he was alright, but he wasnT really committed enough. he used to get really nervous about getting gigs He was alright, he was just a bit of a cunt. (laughter)
P: 'Alright but a bit of a cunt'!
R: Ask the others some questions.
P: (To drummer) dont you get nervous?
DR: Well yeah, but.. P: YouRE hidden at the back.
Dr: Yeah, its best not to show it, pretend youre not scared, and they think youRE not too, but everyone shits it, I reckon everyone who does a gig, like Toyah she was really shitting it, and theyRE the BIG people.
R: Yeah she was really nervous wasnT she, but thats part of the fun though isnT it? (laughs) "thats entertainment".
P: Ever had anything thrown at you? R: No, not yet.
Dr: Reserved it tonight.
P: Right, Moskow interview.. what about the song Man from U.N.C.L.E? Moskowite: Well, it was re-released in Germany a few months ago.

P: Did the Paul Butterfield comparison in the NME review please you?
R: No it didnT. I like black blues, not white blues much ..bit rocky. It was a good review really.. did you read the Melody Maker review? They didnT want us to make a stand, like on the sleeve its drawings not photos so I reckon people didnT want to stick their necks out. They didnT know if weD be wearing bondage trousers, or mod suits... thats why we did it, we tried to put over no image what soever on the single, so people couldnT classify it, NME and MM took it on face value, didnT really say whether it was "good" or 'bad'. They didnT say it was utter crap or that, they just sat on the fence. I reckon a lot of that was cos we didnT put over a strong image, I mean if weD have, on the cover, been in leather jackets theyD have said fucking big Ants rip-off n' that, I reckon. P: Who did the design R: Friend of ours. ..Only reason I'm talking is not cos I'm the leader or anything its just theyRE a bit shy. We all write the songs, just thought I'd say that, cos its me, I go on a bit, when I'm nervous, while they 're not so talkative, all the songs are group composit -ions, y'know. lyrics and music, we all contribute, even to the extent of writing the drum riff on Car Crash, he wrote the drum riff, I wrote the guitarriff, Nigel wrote the bass riff, Sue the melody and the lyrics came after that, we could've credited it to individuals but we didnT.

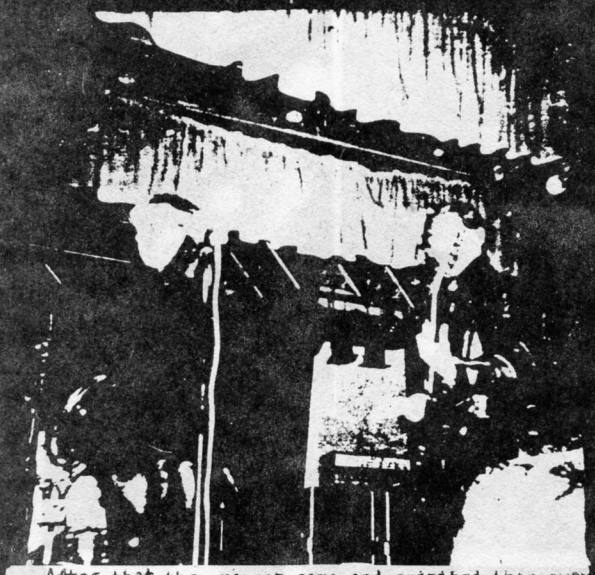
P: Who writes the lyrics normally?
R: Me, Nige and sue really. I usually get a basis of what its all about and Sue and Nige spread it out, we all had a hand in the single, all contributed equally. I'm really glad we're doing this interview cos we haventT had much publicity, except the Somerset Standard and Western Gazette P: Did they say you were obscene?
R: No, "Strange noises from a Crowewood Farmhouse", cos we practice in a farmhouse, its really good, and a bit about the group.. P: And a quote from the farmer?
Ralph: No, "a great new modern rock combo", when they interviewed us they said what sort of music do you play so we said Well, modern rock. We didnt want to say punk cos theyd say punk stunk skunks or something, so we said modern rock.
Pan: Should've said harvestors.
Ralph: When they came round we said "Nige are you going to tell 'em anything about your homosexuality, they're going WHAT? WHAT? WHAT? .. and we were just jo King.
Pan: When you develop you wont play pexy sit-down gigs.
R: No what weD like to do with gigs is make it more of an affair, show films people cant get to see, have a record stall, t-shirt stall-not an animals and men t-shirts, and that, more like the mid-sixties, in big halls not usually used for gigs perhaps.. A fucking big stage where everyone looks and then goes home is boring, we want not so much a social thing, more a scene, dabbling in video?.. if we could get the money, but we'd like music and films simultaeneously, not like having a soundtrack.
Innocent bystander: Like the Human League?
R: Yeah, a bit. Music and filng are the two modern things, that what we'd like to do, but we haventT got any money so.. (laughs)
Sue: Also the idea of music and films... the films put over the ideas of the band more because when you see a band you dont exactly know what they feel about a song. I f you see em once you dont know about em.
P: Crassdo a film.
R: Do they? Its a good idea.. You can get the image of the band over, theres no area for confusion. Then no one can label you a nazi if youRE not a nazi.
Pan: What other bands do you admire?
R: 13th Floor Elevators.
Pan: Red Crayola?
Ralph: Yeah. they were from in Texas, 'out in the sticks' like us. Velvets, Furs, Doors-definitely The Doors.
Outsider: What about Roxy?
R: Yeah... Nige and Sue like them, then blues music. Son ny Boy Rollons, and things like that.
Dr: Punishment of luxury. James Brown.
P: You gonna use theatrics like Punnilux?
Ralph looks perplexed a moment.... "Oh, theatrics, I thought you said The Akrix

P: Was it actually about the Man from Uncle?
Mskw: It was written about 2½ years ago, it was based on the actual series, but the lyrics just got changed and it was just the most commercial single we had, we recorded it on our label first sold about 5,000 and 4000 on the Moskow label.
..We tell em Blitz, where they plan to play, is shit and the manager appears yet again.. "Well Rusty Egan (a right arsehole) plays the single all the time.
Moskowman: Thats what..
Manager bursts seams.. They'll be wearing army gear!..
R: What weD like to do is get a lot of gigs with Moskow cos weRE all mates, even if it means hiring out places and doing the security ourselves, that seems the best way to do it.. cos Moskow and us are similar but we're different enough, so we thought weD hire the Acklam.
P: Not many people might turn up, you'll get the heavies in. R: Can you hire the Marquee? P: No, you gotta know the manager. R: Really fucking difficult hunting around. College dates are easier to get but we dont like playing em cos theyRE so shitty, usually put crap bands on, we dont wanna get the image of being a 'college band'.
P: You got another single coming out or what?
R: Yeah, that "Carcrash Blues", weRE hoping to get that out but we're hoping to get an e.p. out, four tracks, it depends on the finances, moneys a real hassle, if we can get a distribution deal and theres a couple of would go on the label and things like that...
P: something "of the Damned", whats that about?
R: Yeah, might put it on the b-side.
P: What about the last one you did at the LSE, didnt do it tonight. R: "Shellshock", yeah thats one of our favourites but we couldnT do it cos we broke a string. P: Its the best one of the set! and the one with the Ants intro, you didnt use it? R: No, we were out of tune! P: (To Nigel, bassist) Is it you needs to be retuned all the time? N: We were playing fucking weird, he was out of tune, I was out of tune, out of tune together. R: Well it was pretty cool here, when you get into a hot building it puts it all out, atmospherics and that rigmarole.
P: (To Sue) DonT you get annoyed with this lot out of tune all the time?
S: Not anymore, a bit embarrassed. R: Its terrible.
S: Its annoying and frustrating for all of us.
P: Cos youRE all a bit static.
R: WeRE working on it, its only our fifth gig and weRE still a bit shakey.
P: Is there any weird influences in your songs?
R: Weird? P: Apart from that book, whats it called?
R: Oh, "Carcrash" by J.G. Ballard, weVE got a lot of varied influences, whatD you mean weird? P: Anything odd.
R: What, polotics? P: NO!, nothing like that.
R: Well not really.. sorry!. We're all into blues.. Chicago Blues.. The Doors.

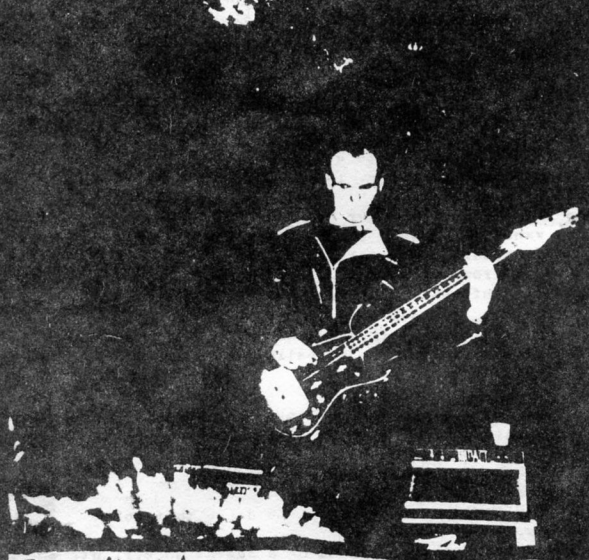
Naturally the subject of the Ants crops up.
R: They(VE got class. We try and be a bit classy, a bit flash n that. They'VE got a great image sewn up. They use all the good things. They used the theme tune from the film "If", sanctus(?)... Its fucking bad cos we were looking for a lead-in track when Adam was using Wagner and that, and we saw "If" and thought fucking Hell we'll get that, so we went all round London, all 3 of us, and we got the theme music, a double album at £6, we went down to Newport to see the Ants and they fucking used it.
Sue: We practically cried didnT we?
R: Yeah, it was real shit.. cos we shelled out £6 for fuck all.
Sue: Only a week after we'd brought it!
R: .. and when we first heard it we thought "Great", one of the only original ideas we ever had.

China Says Miniskirts Reveal Revisionism

Cigarettes & Women

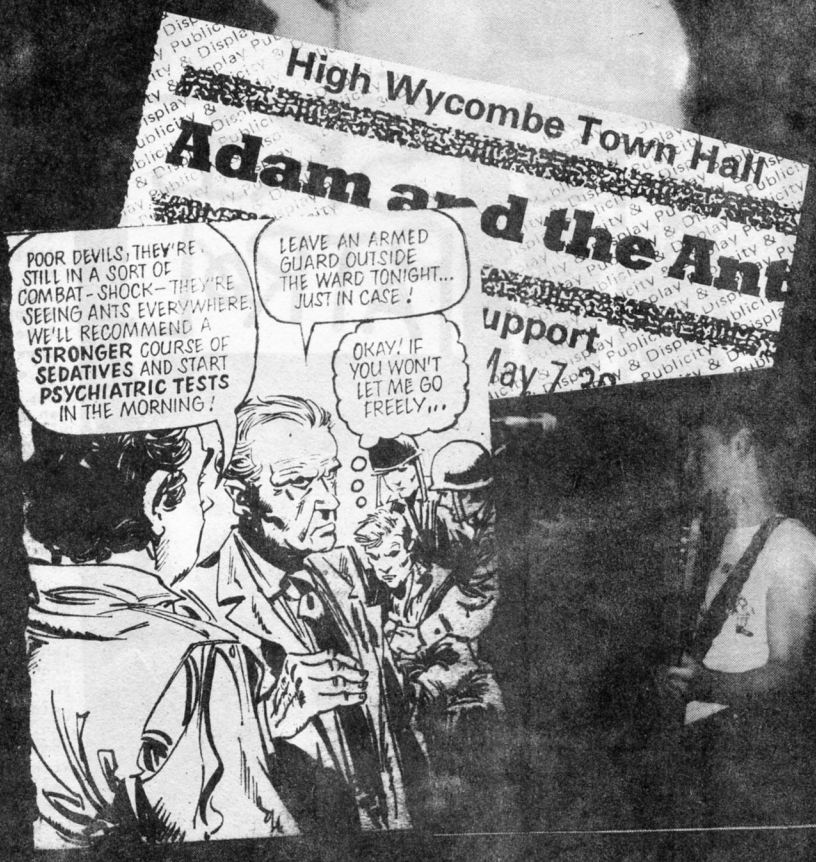


After that the manger came and spirited them away to go home and bed-y-byes. So its goodbye A and M. (ho ho). Should the chance arise to see em make sure you do, theyRE bound to be around London in the next few months. Great new band.

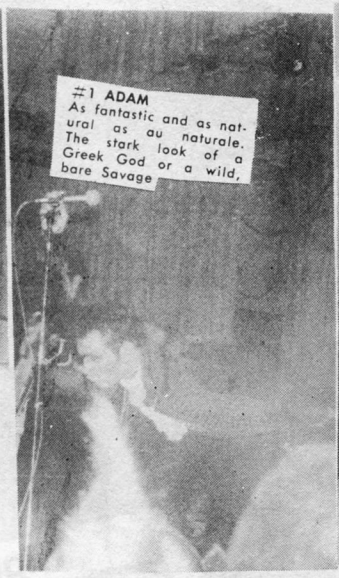


Since the interview they sent me a demo tape with 1979/1980 recordings and the difference in quality between the old and new was outstanding, in particular "Carcrash Blues", now re-named 'Terraplane Fixation' (which will be the new single, with 'Shellshock' on the B-Side) where everything gels and slides. 'The Children of the Damned' is spooky too. This band is far better than I originally thought. I thought they were good, but they're much more than that.

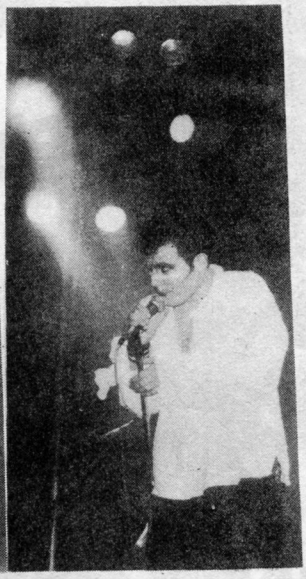
FUCK IS GOD



...BUT THESE ARE NO ORDINARY ANTS!



#1 ADAM
As fantastic and as natural as au naturale. The stark look of a Greek God or a wild, bare Savage



SKi PATRØL

-SKI PATROL

The interview took place in the 1st floor bar of the University of London. Just before their set supporting the CARPETTES. after forking out for a pint of lager for the very surley figure of Ian the vocalist, the very (un)surley YouTh, for the night, joined theboys around the table. The boys being: Ian-vocals, Pete-Bass (resembles one Mr'top of the pops' Numan). Nick-Guitar and Al-Drums.

Al who after the departure of the previous drummer stepped into the very original sound of Ski Patrol, like a good'un, after just one rehersal.

anyway here we go.

pan. when did you first get to ether.

Ian. december.-pan. december. Ian. saturday.

pan. saturday in december.

Nick. one saturday in december on a bleak, rainy, cold afternoon

Ian. if you wanna talk about the band as it stands now, us four, this bloke put us onto Al, and really the band takes offfrom now onwards.

My biggest influence in life has been Buster Keyton.

ASk away young man, ask away.

pan. have you fitted in well with the group, since you joined (directing this very testing question at J).

Al. Yes.

Nick. ask about group ideology's

pan. group ideology's (he asks knowingly).

Ian. group ideology's

Nick. we have'nt got one. (ha, ha, ha,

Ian. we are non-sexist, non-racist, tea-total

Pete. totally skeletal, totally skint.

Ian. we're really lucky with Al, Iwanna drive that point home you know.

Nick. in every group theres got to be a silent sage, right, and I'm saying i'm gonna be a silent sage right.

Ian. it was durring the war?

Nick. i'm a silent sage, actually i've just contradicted myself and just said something.

Ian. come on, we'd better give this boy some sensational headlines.

Nick. ok we're free and easy.

pan. ok the single, whens it out.

Ian. i don't know its up to rough trade, rough trade are a very busy company you know.

Pete. probably towards the end of March.

pan. so it'll be fitted in when it can.

Pete. its more or less up to us to get the sleeve finished and everything. they said to us you come back with the sleeve and everything and we'll start pressing it. But we have'nt signed anything yet.

Nick. this is very spontaneous.

Ian. oh yer we're very spontaneous, very spontaneous.

Nick. we'd like to think we're very spontaneous right.

Ian. we've combusted well sparks fly on stage.

Nick. we recorded the single, or whats gonna be the single in a four track studio. It was done virtually live with just a few over dubs, and thats like the general policy of the group, at the moment any way. to do things as sparsely and cheaply as possible, and try, hopefully, retain quite a bit of quality as well.

TEMPORARY?

Pete. do you think it comes over on the tape.
pan. i think it does .
Ian. have you heard the tape.
pan. yes.
Ian. you like it, do you. pan. yes very much so.
Pete. what do you like
Ian. what do you think of the last one, 'physical thing' I don't like it, it sounds like Thin Lizzy.
pan. that was very 'wasted' (fuck knows what i ment by that'
Nick. it was what.
pan. wasted? Nick. you mean a waste of tape.
pan. it was very orthodox after the first three tracks.
Pete. its not as experimental as the others.
Ian. lets face it, it was very disappointing after the other three. pan. yer.
Pete. you liked
pan. thats the one with your fantastic bass playing in.
Pete, do you think so. (flattered)
Ian. well, Alan uses paiste cymbals and ludwig skins?
Alan. do i. General. ha, ha, ha.
Pete. Nick uses firewood.
Ian. yer Nick uses firewood, thats right.
Nick. yes firewood. Ian. i use mintex gargle lotion.
Nick. Pete uses ralgex hair restorer.
Ian. (laughs) that was below the belt.
Pete. it was a bit, i still use posiedon hair dye.
pan. was it a bit of a shock when you found out that your ex drummer was gonna leave and go back up north.
Ian. no not really, it had become a bit of a habit actually i don't wanna call Herbert, ah he was a really good bloke.
Nick. apart from the sheep. Ian. the what?
Nick. he had rather unnatural leanings towards sheep.
pan. another one, thats the third person i've heard about
Pete. no, Bruce (his real name), was'nt quite sure.
Ian. he was'nt picking up on our vibes, know what i mean. who's this cunt coming over with the camera.
pan. they're three louts (Mr Mercer holding camera, say no more)
Ian. at this point in the interview 3 strangers wandered over.
pan. I noticed when i actually , did see the Wall
Ian. You saw us, where did you see us, man (northern man, rather than hippie term of maan)
pan. I saw the Wall at the Acklam Hall, Wall at the Acklam Hall, with the Debutants (from which Nick Hails from).
Ian. what did you think of the Debutants, i mean, once you'd stopped laughing.

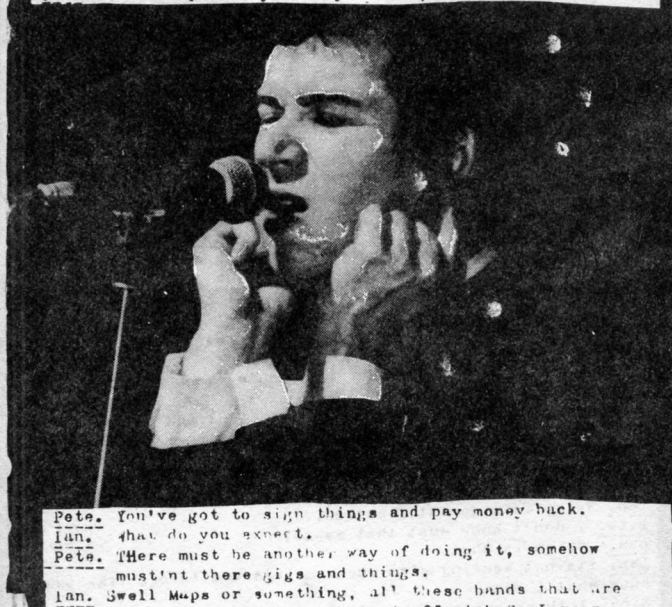
TAPE GOT A BIT FUCKED AT THIS POINT.

Ian. ah, carry on, what did you think of the Wall, tell me.
pan. they were completely , all over the place, that night.
Ian. well, that was the Wall, you know. That was our appeal they were far more spontaneous than this bunch.
I think the most exciting thing that night was the fight at the end of the night.
Nick. no it was'nt it was the red tape on you T shirt.
Ian. The red tape on my T shirt, the symbolic red tape on my T shirt was, yer. That night I'd lost a lot of weight i had Dysentery , Dysentery yer.
pan. Do you think you've changed a bit since you're been in the Wall, your attitudes.
Ian. Attitudes yer definitely yer without a doubt.
I'm pissed off now, no the Wall was good fun, its not anymore. We're on a mission, a crusade.
pan. Who writes most of the songs.
Ian. The bloke over there (pointing to a face in the crowd) General. laughs. (ho's this general chappy).
pan. I thought it was, he looks the type.
Pete. most of the time its them two (nick & ian) they come up with the ideas.
Ian. Its 50-50 between the four of us.
Pete. lately it has been anyway.
Ian. Thats good, thats good is'nt it, we all chip in together.
Pete. WE had a rehersal last week and now its more or less all four of us. Any one of us will come up with an idea

where as before it was purely just Nick and Ian when I first joined.
Ian. Then Pete beat us both up one night and said right your gonna listen to my songs now.
Nick. its still me and Ian its just Petes stopped crying now.
Ian. Its a lot more democratic now.
Nick. Now its just, somebody comes up with an idea , we all pull it apart.
Ian. Nick usually comes out with the sound and i come out with the words, When Nick is'nt dictating, Pete comes out with the drums? and Al comes out with the bass line. We like swopping roles, you know.
Nick. Its part of our demistification of rock'n' roll right.
Ian. We're into demistification.
Pete. I don't know what that means?
pan. which is what.
Ian. its not wearing glam rock earings and things like that know what i mean.
Nick. I think generally what we are trying to do is put a different edge on things.
Ian. can we do the obligatory knock the Clash bit now.
pan. if you wish.
Nick. No we'll leave that until later, anyway how can you do a cartoon on tape.
Ian. Our aims, our motives, our purpose on this planet/
Pete. Shut up/ is to further the cause of decent music. You know what i mean, decent music. Not all this garbage garbled lyrics, horrible whining feed back. We stand for decent music in this day and age. (what more can i say?).
Pete. well why are you in Ski Patrol ?
Ian. Wire ?
Pete. Why are you in Ski Patrol ?
Ian. I sometimes wake up in the middle of the night and ask myself, Why am I in Ski Patrol.
Pete. So do I.
Ian. Ask us some deep questions.
Pete. Don't ask any deep questions.
pan. no we don't want any deep questions, we want something something light.
Ian. light ?
Nick. and nothing to disturbiing.
Ian. Herb Alpert.
pan. thats a bit to light.
Nick. He's last single was very good.
Ian. Who's. Nick. Herbert's. Ian. Herbies rise, rise.
Nick. No, no its his latest single.
Ian. Greating of his Guana brass.
Nick. No , no.
Pete very sparse sort of punk rock.
Ian. Herb Alperts been listening to public Image (looking around the bar) could i just say at this point I think this social sect, is the biggest pile of dung I've ever seen in my life.
Pete The next step for us is We're thinking of getting a synthesizer, a Keyboard, when we can afford it.
Ian yer, yer.
Pete. Its not going to be Keyboards as such its just going to be more effects, we're not into techno rock or anything.
Ian. Just for the sounds and noise, you know.
Pete. well basically we just want to stray away from the guitar, bass, drums thing
Ian. like Wire you mean Pete yer.
Pete. Well like have more music at first
Pete. You can only take guitar, bass, drums to certain limits
Ian. No, no, you can't say that. no no.
There's stacks of things bass, drums and guitar can do that have'nt even been tried yet. We'd have to rethink everything we've learn't to even attempt it.
We're steep in tradition.
Nick. Its a case of gradual reconditioning is'nt it.

Ian. We've got to un condition ourselves.
pan. If you straight away, hit the public with something that was totally uncontrollable, they wouldn't be able to accept it, you would'nt get anywhere.
Ian. You've got to get an edge to the music, an ed_e, you know what I mean.
Pete. I think basically Ian's had rough dealings with the music business.
Ian. I have'nt had any rough dealings with the music business. Pete. Yes you have.
Ian. Tony ------- give me, £500.
Nick. yes, but, you could'nt get anymore.
Ian. Which is just like [illegible], but that's besides the point. The music business has been good to me, I love it, I'm not going to knock it.
Pete. We've got to conform, we've got to become part of it though, have'nt we.
Ian. Yer, I'm not knocking it pete, I never have done.
Pete. I don't like the music business at all.
Nick. But we've still got to becom part of it.
pan. It all depends by what you mean, music business?

Ian(contd). it does'nt work that way.
Well it does, they get all the money and you get sod all. You can't help the music business, it exists, its there. Its like the tax system. I mean without it.... I don't no. I wish there was an alternative, there is'nt is there.
Pete. Thats whats so sickening about it.
Ian. You hate the rock business, but at the same time you want to be part of it. Ego's tied up in it alot for me, its just ego alot of it.
Pete. I don't want to become part of a 40 date tour thing.
Ian. Yer, I'd rather practise than gig put it that way.
Pete. I like to do gigs, but i would'nt like to do the Orthodox 40 dates and everyone Knackers themselves.
Ian. The likelyhood of that Pete in the immediate future is out of the question, right now we're groping for gigs. Pete. Oh yer.
pan. Who would you like to play with if you had a choice.



Pete. You've got to sign things and pay money back.
Ian. What do you expect.
Pete. There must be another way of doing it, somehow must'nt there gigs and things.
Ian. Swell Maps or something, all these bands that are making it, are rich to start off with. So I mean we're not rich, none of us have got any money. We got to do it this way, there's no other way to do it. You can't knock the music business, we're parasites on the fucking dog's back, the dog's back being, the music business.
pan. That is until, you prove to them that you are worthy of them giving you money to do what you want with.
Ian. It's all a con, just a con. You con them into thinking you're gonna earn them thousands of pounds and they con you into thinking you're going to get some of it back.

Ian. It does'nt matter, it really does'nt matter. Obviously, if we went on tour with Secret Affair, there'd be thousands of mods there and it'll probably be quite funny. I truely don't think theres anybody working on the same things as us, I really don't.
Pete. I just enjoy playing, its as simple as that. I don't think much more about anything else.
Ian. Al enjoys it.
Pete. Sound check time.

(The End)

Oh alright then.... just a few singles reviews... three to be exact. THE VISITORS have a second e.p. out called "Empty Rooms" and features one slow, one fast and one in between, a great improvement on the first e.p. and really good. Worth buying immediately. ATTEMPTED MOUSTACHE(!) - at least I think thats what they're called... have a great single out, with a daft "Superman" song, total manic-ness over all. Great vocals, with a dubious b-side, and a singer whose in jail. You can write to him in jail, cos the address is on the record sleeve. BEAST (pictured right) have a moody disc out called "Empire" but the B-sides far better called 'Don't Wanna Lose You' or something, dead hooky memorable, lodged in brain etc. etc. 3 Gems. At least near them.

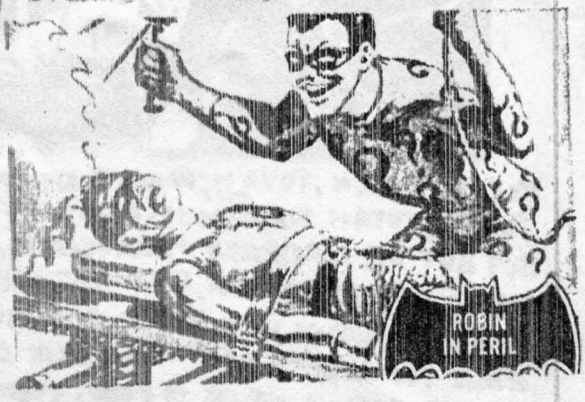
UK DEKAY. GIGS..

Brilliant live band from Luton available for your edification at:
18.7.80. 'Wellingboro' Festival.
11.7.80 'Oranges + Lemons' Oxford
19.7.80. Newport Pagnell Youth Club

PHOTOS ALBUM REVIEW (a.k.a. Best album of the year so far.)

The 'Photos' album has an production sheen all over it, The 'Blackmail Tapes' are more spit than polish (a phlegm-matte/automatic pairing). The B.T.S are O.K., but 'Photos' is the goods, all strong tones with Wendy's cold voice, great musicianship and nary a Blondie comparison in sight. Tis Dave Spoon on bass who mainly steals the show with a brilliant display all through that amazes me. So many good moments... 'Do You Have Fun' seeps nicely, 'Irene' and 'Barbarella's' we all know and love, 'Lost Contact' with its bubbling bass, 'Artistic' with deep bass, chiming guitars, and a beautiful understated melody "All I Want"... full of twists, 'Making' with Wendy quavering at the end on the word "now". "Evelyn" with its incredibly effective echo and the resulting larynx work which is most haunting. Plus spooky guitar. Only one turkey wing... on "Now You Tell Me" and "Dunno what to do" the strings (!) dampen the plaintive vocals and drown the emotions, although on "Now You Tell Me" the strings are so BAD they're hilarious, like E.L.O. attempting new wave. I hate the sound but I just can't stop laughing. And the album sleeve isn't as embarrassing as the e.p. cover. Ten out of Ten. BRILLIANT.

(L-R) Wendy, Dave, Odie and Steve on B.G.O.T.



PASSIONS ALBUM IS VERY GOOD TOO.

WRITE TO US (YOU SWINES) AT

PANACHE ESTATES C° (et)

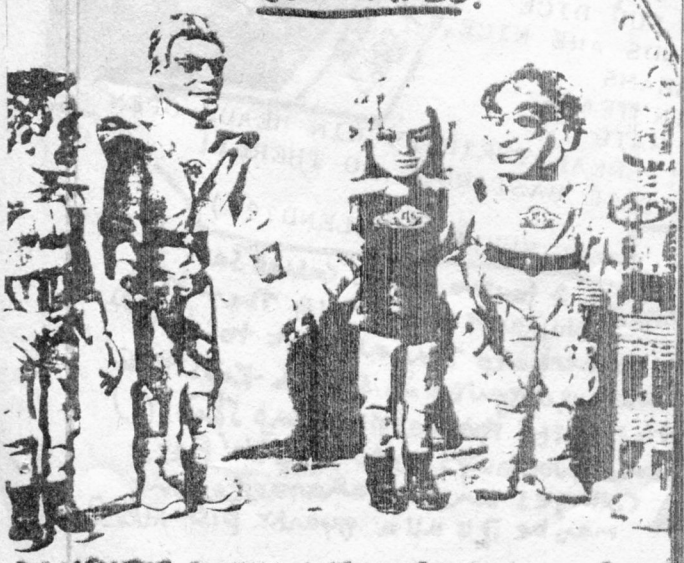
129 CLARE ROAD,

STANWELL, STAINES,

MIDDX TW19 7DT.

HOPE TO HANG EXCLUSIVE ADAM PIX IN PAN. 16.

JOHN HANDS.



BANSHEES INTERVIEW COMING UP.

NIL FABRICITY.

TOYAH, TOYAH, TOYAH, TOYAH T-SHIRTS, TOYAH PHOTOS, TOYAH SONGBOOKS (A SNIP AT £18). BUY BUY BUY THE IRRELEVANT PARAPHANALIA. STARDOM FAST APPROACHETH, DOCUMENTARIES EVEN! THE NEW ALBUM TOOK A FEW PLAYINGS TO IMPRESS MY FEELINGS BUT ITS WORTH RECOMMENDING EASILY, COS ITS SO GOOD, EVEN "BLUE MEANING" & "TIGER TIGER" GET BETTER AS TIME GOES ON. "IEYA" IS REAL CLASS (DESPITE A FEW TOO MANY 'VERBALS') 'HELIUM SONG' IS A WEIRD, AND DARE I SAY IT:, BEAUTIFUL MOMENT OF MUSIC, WITH A GREAT GIGGLE THROWN IN. 'MUMMIES' SOUNDS LIKE GENESIS VS. KRAFTWERK, 'SHE' HAS BRILLIANT DRUMMING (ORGAN/KEYBDS ARE GREAT THROUGHOUT ENTIRE L.P.). 'VISION', 'INSECTS' AND 'LOVE ME' ARE THE IMMEDIATE WINNERS, EASILY ACCESSIBLE. CONCLUSIVE PROOF THEY'RE A GREAT BAND, EVEN IF THEY DO HIDE BEHIND HER.

CRAVATS coming up is the interview which saved Panache. I was going to give the mag up after number 12, but on how in the moonlight bi-lets with them and life was worth living again. But that's enough of that.

IF ANY 'SMALL BANDS' WANT A BIT OF FREE PUBLICITY DROP US A LINE AT PANACHE MANSION HOUSE 129 CLARE RD, STANWELL, STAINES, MIDDX TW19 7DT OR PHONE MICK ON 69-5503.

VARICOSE TRAINS

AFTERSHAVE SMELLS WHEN IT'S RUBBED ON THE FACE
BY BARE CHESTED MUNGOES WITH ESCORTS THAT RACE
FLARED WHEEL ARCHES AND BRIGHT COLOURED FUR DICE
THEY TALK ABOUT WO[illegible] AND THEIR GIRLFRIENDS ARE NICE,
BUT ONCE IN PUB WITH IT'S PLASTIC OAK BEAMS
THEY DRINK TO MUCH TARTAN AND JOIN UP IN TEAMS
TO LAUGH AT MY CLOTHES, MY FACE AND MY HAIR
BUT I BETTER NOT CATCH THEM XXXXX OR I BREAK THEIR FUCKIN HEADS OPEN
THE SMOOTHIE BASTARDS..SO THERE!!

(THE SHEND IS BLEND???)

COMEDY CORNER - A fanzine exists called Safety Numbers and if ever there was an underhand Tory attempt to infiltrate fanzines, disguised as Streets-Kids then this is it! Articles praising Skins (!) and warnings not to spit! Press cuttings and no characters. Or maybe it's all a gigantic piss-take?

"Up, sport!" says Rolf

THE CRAVATS

"ROCKETS IN THE MOON!"

Pan. How did the album go ?
Shend. Pardon.
Pan. How did the album go, down in Torquay.
Shedd. Well it was jolly good, we went there to record a dem for the album right, um aah right um aah, demo for the album and aah itwas really Orrible, we stayed in an hotel. really orrible place and aah.
Pan. Did you wear a hat when you went in the hotel.
Shend. No, no i went away, you know, I thought i'd give it up the bloke at the studio, he had a nice white terylene tie, terylene flared trousers lovely and aah it was an eight track studio we did 14 tra cks, in 3 days, mixing and everything they came out very well.
pan. Did you make the album fun. You said you wanted to make it fun.
Shend. Oh yes tons of fun on it, well because-
Rob. lots of beers, shend. lots of beers, rob. lots of beers.
Shend. lots of beers, and aah, we walked round Torquay for a bit you see, when we got there it was pissing with rain and you know, the one mod at the end of the high st and that was that you know.
Rob. so we went into a chinky and got thrown out.
Shend. they- they would'nt serve us.
Rob. We all walked in there, it was quite dark really at the entrance and the Shend had his hair all yoooouck.
Shend. they did'nt like it.
Rob. (Imitating shit scared chinaman) Go haway, go ha way.
Pan. You did'nt meet the bruce lee's of Torquay then.
Shend. No no well they were there, you know, but they were sparing themselves ready for the summer.
Rob. waiting for the summer.
Pan. in otherwords shitting themselves quietly in the corner
Shend. yep, thats it, and the whole place was deserted you know. We did'nt even see the sea cos that was black as well, that was turned off.
Rob. We had some raw Kentucky fried chicken though.
Shend. yep, and 3 something or others with blood on them, don't know what they were,
Rob. aah Spare Ribs,
Shend, with blood on, they were great. Anyway, he felt a bit ill, (pointing at Richard).
Rob. He collapsed outside the Kentuckyfried chicken.
Shend. Richard our sax player.
Rob. Ha, ha, ha, ha.
Shend. and ah, he was alright a gain a fter that. Ah we were all depressed wandering around. The hotel was like 1 room partitioned into about 18, we had a bitabout 2foot.
Rob. Sort of a quarter of a window, you know.
Shend. then suddenly a wall aar it was orrible. Radio 2 & radio 4 on the radio it was great.
Pan. sounds like heaven.
Shend. It was, well you know, and after this we went down the studio and this bloke looked a dick, as well, but um, turned out to be a real nice man you know. He was very helpful had no pretentions, no sort of, well you know, I'll show you how its done ha ha and you can't do that.
Rob. and a sort of steady fellow wife and 2 children.
Shend. a caretaker, cooked us a meal in the evening-greens.
Pan. He was sick again.
Shend. He was, Him being a vegetarian, he only had a plato of greens.
Pan. laughs.
Shend. We had greens and meat, you know it was great . I'll have to lower my level now (music had stopped) but aah, we eat the meal, we had a good time a nd the studio was alright.
Rob. little tiny mixing desk.
Pan. You wer'nt overawed at all.
Shend. No, no , that was it.
Rob. The bloke had, had only dance bands in previously you know, so it was completely new to him. So we took over real and told him what sounds we wanted and he said if we could do em or not. If we'd gone to other studios where they think pretendd to be producers and things- they tend to put a fix on it even before you get to hear it first time round, Which is really bad. (thanks to pete grades for type writer
Pan. Have you thought of something for the cover.
Shend. What the cover for the album.
Rob. The name, it might be stormtroopers in toyland, could b
Shend. At present thats a possibility. It might be anything It might be Trousers from out of space.
Rob. Trousers from out of space. It could be dead animals on the road lying sunning their insides. (twice).
Shend. O.K. you've said it once. I don't know, it could b anythingyet. But it might be Storm Troopers in Toyland.
Pan. What will the picture be on the cover though.
Shend. Well it'll be you know-

[illegible] wearing [illegible]
Shend. sort of thing.
Rob. Yes wading through a room of toy soldiers and things.
Shend. You know, you know in Noddy, in Noddy books, (laughs) I've got the whole set-
Rob. He's got them all in the car.
Shend. Enid Blighton has, you know, ruined my life. really. But I've got all these books with Noddy in and they've got all these um little pictures. Um all the houses are yellow and theres Noddy and Big ears and Mr Plod, exciting stuff this is'nt it and um all the bridges have one brick drawn in them to make them look realistic you know. Well like, if they have us in there you know, sort of kicki hell out of Noddy, setting fire to P.C. Plod or something.
Rob. Making bonfires out of the wooden Tops, you know anything like that.
Shend. yep it'll be er it'll be Jolly fun.
Pan. On the other side they get their revenge.
Shend. Yer thats it, Noddy strikes back you know, it'll be jolly good.
Pan. this is a concept your trying to make.
Shend. Oh yes. Rob. oh yes Send. With out a dought.
Rob. It's the life of the frustrated Artist. you know Noddy, Noddy's looking for his Ego, his self. Its his search for America, or Britain, his search for Britain on his moterbike-through Toyland.
Pan. Do the song titles reflect this?
Shend. see some of them. Rob. Yes.
Pan. Give us a few, we never hear them.
Shend. Well like, there is-Pressure sellers about advertising How Noddy's you know-the selling of Noddy.
Rob. Noddy is a product, rather than an individual which he is. Its hiping English Character for something his not Enid Blyton's guilty.

Pan. What influence do you think big ears and that lot have had on Noddy.
Shend/Rob. Crucial, Crucial. Rob. Big Ears has manipulated him all through.
Shend. He's been used You know well yous know theres P.C. Plod right to the top-
Rob. I mean would Noddy have worn that bloody silly hat with a belle on it if, if big ears had'nt put it there, i dont think he would my self you know.
Pan. I heard he simply turned it inside out.
Shend. [illegible]
Rob. Ha, I [illegible] about that, he might [illegible]

Shend. its repression, he was forced, he was forced to wear it. Pan. was he. Rob. yer, he was.
Pan. what about the little jacket, was it his own?
Shend. That was his own yer, there was a concession there.
Rob. He had grown out of it but he still wears it.
Pan. Did you meet him in Torquay at all.
Shend. No could'nt find him. Rob. We looked.
Shend. He was'nt in the C hinky. But you see the point is theres also titles like... When will we fall, see, about er well you tell them what this is about robin.
Rob. what? Shend. When will we fall.
Rob. When will we fall, ooh its about Noddy getting old and you know, and that sort of thing. Shend. yer.
Pan. don't you think that concept albums are sort of old hat.
Shend. Well aah, Old hat, very good pun, ha ha ha.
Pan. yer old hat.
Shend. I think we'll call the album old hat, Noddys old hat
Pan. But then you'll get done for-

Shend. Ier thats true, yer no mention of Noddy you know there might be just, just a stain on one of the walls where Noddy was.
No i mean concept albums are only just coming into there own really you know. I mean this will start a whole sort of future. I mean you know er.
Rob. There could be a new youth culture called the concepts I mean Mods today, you know concepts tomorrow.
Shend. yeah, right, well i mean you know sort of Alan Parsons Project and you know-
Rob. Oh, ooh big names, big names like that.
Shend.
well i mean you know, I mean you know, i mean thats where the future of music is today. Over you know over producing everything you know, millions of instruments
Rob. No less then 64 tracks.
Shend. yep and Noddy will be there at the controls, at the helm you know.
Rob. Noddy is our leader - Pan. On stage
Shend. on stage; well Noddy, Noddy slips into the sidelines there im afraid.
Rob. Hes hes hes manipulating our image at the moment, we try and fight it off.
Pan. Will you have action men as roadies.
Shend/Rob. Um.

Rob. well, we're working on that at the moment you know. But they just sit around and do nothing, unless you move them you know.
Pan. You can't stop them talking, Rob. you can't, you Cant.
Shend. Well I had one, I had one and I put his feet in a shoe box and set fire to him and you know it was, it was a work of Art.
Pan. Did'nt he fight back. Shend. no ewell, well no he was-
Pan. A Pacifist was he.
Shend. Ier, yer well his feet were embedded in a cardboard box so you know he could'nt really move but he took a few vicious lunges with his plastic gun you know.
Pan. yer, yer the latest one you can get a parka for it.
Shend. yer. Rob. aye yer.
Pan. You can get some leterset targets and the who or something
Rob. Well, thats, thats you know, thats thats.
Pan. Enough of this. Who put the Ice cubes in your pockets (referring to the Small Wonder Nashville gig where Richard produced several ice cubes from his pocket).
Rob. come on come on say it.
Shend. who put the, who put the, he's very very shy, he's very shy, he'svery shy.
Rob. His also got a very cold groin.
Pan. A very cold groin.
Shend. yer, very cold.
Pan. and that makes it colder still.
Rob. Well yer.
Pan. Are you sure he's not lying and its red hot. Rob. Oh yer.
Shend. Well I mean, like, if you noticed at the end of our performance at the Nashville I, I hurled an ice cube into the audience.
Rob. Symbolic. Shend. That was symbolic. Rob. Symbolic.
Pan. And you dropped a plectrum and was that -
Rob/Shend. Thats symbolic.
Shend. That was yeah, symbolic as well.
Rob. Symbolic of mans mistake.
Shend. yeah.
Rob. Symbolic of the ice burg which the titanic struck. We are the ice burg in effect which, the titanic, the great British public-
Pan. ah but they had a better band. Rob/Shend. yer thats it.
Rob. we could call it, Titanic revision.

Shend. We could but- Rob. I don't think we will.-no, no, no.
Pan. what about, 'The Cravats', theres an album title.
Shend. Well there is one. Rob. Cravats One.
Shend. Cravats One. Rob. Yeah.
Pan. Well, Cravats for Noddy. Rob/Shend. yeah, yeah.
Shend. well, Cravats in Bodies, is a sort of aptitude towards life you know.
Pan. No one wears a cravat though. Shend, No. Rob. no, no no
Shend. well cos they're Orrible, they are- Grotesque you know
Rob. they are grotesque items.
Shend. yeah thats the whole point you know, we're pretty Grotesque. We, we believe in Grotesqueness, the more grotesque the people get. the more future there is you know.
Pan. Do you hope your audience will want to develop in this way ?

Shend. Well I hope the audience will become more Grotesque than they are already.
Pan. You know, its the Chain saw in the foyee, inviting them to-Rob. Well, Mutilate themselves, really yeah.
Shend. Participate yeah.
Rob. Just to look differant.

Shend. Yes because like, we decided, nobody ever dances to us so if they cut off their limbs, they've got a good excuse.
Rob. Hop around in pain.
Shend. yes, hop around in pain yes. Aah thats going back to the Medieval approach of cause. Cause Noddy, er, was there then. Rob. Deep in his quasi twilight existance.
Pan. So there'll be strings on the album as well, will there
Rob. Oh yeah, mellotrons, choirs, get the Welsh choir down as well.

Shend. Well I mean his got 6 and you know, I've got
So I think thats ten strings.
Pan. You're on Fugelhorn, do you realise this (to Richard)
Shend. yeah fugel. Rob. Oh yes he knows.
Pan. and Trombones - Rob.
Shend. Stylophones, stylophones are on the album.
Rob. Stylophones feature on the album strongly, very strongly
Shend. that is a true fact yes. I mean Rolf Harris is another person.
Pan. Another cult figure. Shend/Rob. He is.

Rob. He looms largely.
Pan. I can never spell it right.
Shend. as we would say 'Rolf Harris, Rolf Harris's is plaster of Paris', you know and that just embodies deverything you know.
Pan. Do you say this a lot? Rob. Well.
Shend. quite often, well in shops and things.
Pan. And does this go down-where'syour home town.
Shend. Redditch, Redditch Newtown.
Pan. Redditch Newtown.
Shend. Yeah, um its new. Pan. Which is where?
Shend. Where, well its about forty miles from Birmingham.
Pan. North or south.
Rob/Shend. South. Rob. Between Birmingham and Stratford.
Shend. Stratford on Avon now theres a place.
Pan. Have you seen, er, that womens bed in Shakespeare's House.
Shend. Yeah, Robno, no.
Pan. He gave her hell.
Shend. Yeah they were a wierd bunch. Pan. Yeah.
Rob. What, we've got a song about Stratford.
Shend. We have~~n't~~ Pan. song about?
Shend. we've got a song about stratford.
Rob. 'one in a thousand'.
Shend. 'one in a thousand its called. Its about you know pretending to be individuals and you know (drowned by noise
I THINK THE BANDS COME ON.

Pan. I think they have.
Shend. Ah, shall we go into the toilet.
Pan. No. Shend. no, no, no.
Shend. Here we are in the toilet.
Rob. in-to-the-toi-let. (skids version)
Shend. and we're now in the toilet and itsvery black, right continue, ho ho ho itsa its a camera. Back you know me, me hairs not right yet you know. I'll have to you know do it better you know.
Rob. Ohw, ohw, ohw (as camera snaps away at shend)
Shend. the shame. Ah there you are he's snapped away, bet its no good.
Pan. whether they come out or not.
Shend. well who cares, who cares.
Rob. we're having longer in Torquay. Pan. What ?
Rob. we're having longer in Torquay, I think we're going for about couple of weeks. Shend. yeah
Pan. You mean you did'nt finish it. Rob/shend. Oh yeah.
Rob. but we did 14 tracks but I think er some are a bit rough as we did 14 tracks in 3 days.
Shend. Can you hold it cos i want to piss (cassette i think)
Pan. I think it would be better if we went in there, cos theres a door. Shend. Oh, Alright then.
Rob. Here we are in the cu-bi-cal.
Pan. close the door right. /howl, scream/ anyway.
Rob. Ah, its just like home, its just like where i live.
Pan. is it, is it this big.
Rob. yeah, yeah its as big as this.
Pan. My god. Rob. Yeah, cos we had to do 14 tracks in 3 days it was really rough so we e- wanna go back down there and mess about and go and play on the beach cos we did'nt see the sea.
Pan. what did it cost?
Rob. Ahit was really cheap, but I don't no how much it was because we had meals - AAH. AAH, AH? AH? AH
we had food and things. Pan. Yeah.
Rob. Clint knows all about Pah, the Shend, knows allabout the money.
Pan. What is the Shend's real name is this.
Rob. Ah Clint Eastwood.
Pan. Oh, he's changed it.
Pan. I had suspicions about Clint Eastwood.
Rob. I don't know what his real name is cos, his got hundreds of names. Shend. Undreds.
Rob. Omar McIntock.

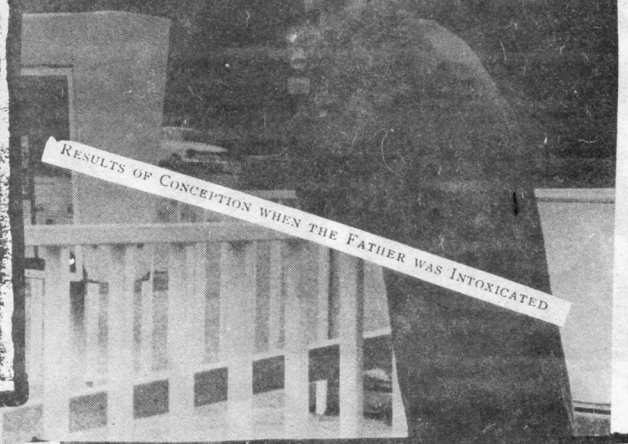
Shend. Omar, The Shend, the Shed.
Rob. Clint Eastwood, but usually its the Shend.
Pan. Shit. Shend. Shit.
Rob. its usually the Shend or the shed though.
Pan. How did you choose the shend, its a ,whats it mean.
Rob. Ah, eons ago it used to be Chris shendo you see,
Shend. Give it all up though.
Rob. then he spelt it wrong on his book, on his book, on his-
Shend. well this is for my forthcoming album, you see, songs from the shed.
Rob. Songs from the shed, you see, he missed the 'n' out.

Shend. er Songs from the Shend palace you know, but we have'nt decided yet.
Rob. yeah, or it could be magic vibes from sticksville.
Shend. might be might be.
Rob. people treat us like idiots down here, we are.
Shend. We are, idiots, British idiots, well nearly.
Rob. cos we re not in the London groove, ya know we're not mean cats.
Pan. what about the Birmingham groove.
Shend. what. Pan. Birmingham, do they think you re idiots up there
Rob. Birmingham oh yeah.
Shend. well Birmingham is, is isnt a groove at all, its horrible.
Rob. theres about 6 bands playing the same venues every night of the week, all the residences.
Pan. So you prefer playing in London. Shend. Yeah.
Rob. Yes, it really honestly, its gangsters in birmingham, its no joke. Shend. Yeah.
Rob. theres two blokes who run all of the clubs, and thats it if you don't get on with them, you don't get to play anywhere.
Shend. kicked to bits.
Rob. So you have to play ridiculous places like oh er oh er soul club, Grantham soul club.
Shend. Grantham soul club.
Rob. played down there we played the Grantham soul club it was brillient it was full of baggy boys. thats right we launched into it got to universe(i hate the,) at the end and this bleke 'arh do you know any rock'n'roll'. 'no, no we're going home in a minute though', so we ploughed on through it, did'nt we.
Shend. it was great they were all standing, ah woo ah wooah wah
Rob. Ah mick, mick, ah who is this lot ay mick, mick, miwk.
Shend. It was great.
Rob. Time, shall we go home, home mick.'
Shend. We, we believe, you know, people alter to be um sort of taught to to speak properly like, like, like, like, (drone,
Rob. Like Elocution important i y think.
Pan. Did you mention that to that guy at the Nashville.
Rob. Oh yeah. Shend, yeah.
Rob. We did afterwards did'nt we. Shend. Yeah.
Shend. Cos he told us that he'd written lots of poems.
Rob. Indie ones as well, we're against filth as well

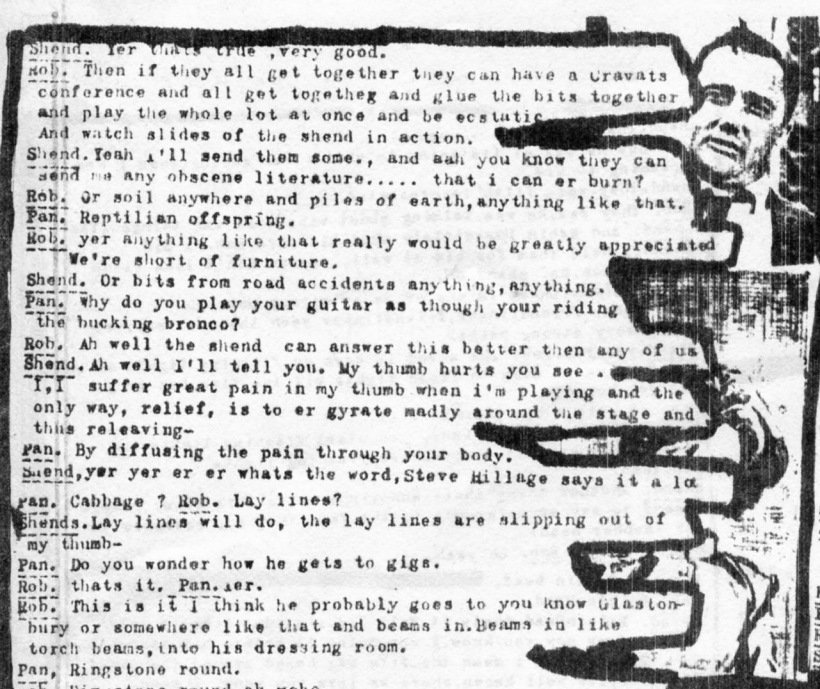
Rob. Oh well, Shakespeare Milton.
Shend. Oh unless there's, you know, pictures i mean-
Pan. Pictures come your way. Shend. yeah. Rob. yeah.
Shend. Vegatables are alright you know. Mint, one of our roadies, he's very keen on vegetables. Er it used to be pigs, but know its vegatables.
Rob. yes he used to be keen on pigs-
Shend. He used to have all these stickers with er Pork scratchings-
Rob. Making bacon on his teeshirt you know he's very Keen?
Shend. Enough about roadies enough about roadies.
Pan. Yeah keep them out, Shend. we're, we're, we're the stars of this, er thing.
Pan. ie-well I thought one of the stars of the Nashville, was that bloke....No?
Shend. Oh yes. Rob. we admired him, its cause one of our songs is called, 'all around the corner' you see. And he was you know making up his own lyrics-
Pan. His own poems Oh.
Rob. there and then. I thought how inventive, but i still 'did'nt like him.

Shend. they were rude enough-
Rob. Cos he was nt listening to what i was saying, when i was speaking to him.
Shend. They were filth incorporated.
Rob. They was, he was talking about vibrators and things like
Shend. And Robin immediately shut his ears. Rob. i did.
Shend. I held them for him as well, cos we don't like filth do we. Rob. No. Shend. No.
Shend. Cleanliness is one of my er strong points.
Rob. Yeah, friendliness, friendliness yeah thats a very, very very very strong point.
Shend, yes yes. Rob. the shend is keen on flashing lights as well
Shend. i was, I used to flash lights all the time but er i er got bored.
Pan. it gets a bit passé aint it.
Rob. well thats it ya know, you start flashing lights and before you know it, everybodies flashing lights.
Pan. Yeah.
Shend. Another thing thats annoying me, is this like, people teend to say er reference to the fact that I, a resemble this er 'Rubber head'
Pan. Oh yeah. Rob. Oh yeah.

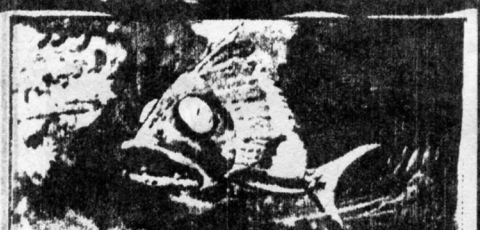
Pan. No Raisin head.
Rob. Raisin Head.
Shend. RaisinHead-thats it, Well I'd, I'd just like to make this clear now you know. I was doing it before him, was'nt I.
Rob. Well he was i mean the film was based around the shend. Its, its, its well known, where we live you know. I mean lights flash all the while, its dark, its gloomy, its damp and theres piles of earth, soil all over his bedroom.
Shend. its true.
Rob. and the film is based around the shend.
Pan. and they wrote for permission, and spelt it wrong.
Rob. no, No they just did nt m ask at all. I mean i suspect strongly that during one of his so-called the shend entertained this David Lynch fellow and and erm, he got the ideas from the shend.
Shend. He probably slipped some narcotic into my cokey cola.
Rob. Yeah, yeah i bet he did, while the shend was'nt there he took some photos, i mean was'nt looking, took some photos and taped the shends, taped the shends image and that was it.
Shend. And went to Renanio, Switzland and got his hair done like it.
Rob. Yeah thats just, you know.
Pan. Have you seen the guy in Pere Ubu's trying to copy you my
Rob. yeah is he.
Shend. Yeah oh its, its just you know, you come alone with an original idea and what happens you know- people start putting on weight, they start, you know spiking their hair up
Rob. Deliberately gorging themselves and sticking their hair up on end.
Pan. Its mostly prevalent in America though is'nt it
Shend. Yeah oh well.
Pan. Apparently Studio 54 only 5 people get in.
Rob. And they all look like the shend.
Pan. Yes.
Shend. Well i would like to say that I'm, I'm not really over weight, its just that I've put inches, you know
Rob. Its true. Pan. Hee



Shend. But ah, you know, people do like to think they can play these little games, let them you know.
Rob. The shend will be there, when, when its all died down, when the furour died down the shend will still be there.
Shend. I mean ah- Rob. looking as he always do.
Shend. yeah, I shall just tread on their heads.
Pan. because friendliness is-
Shend. Oh, Oh. Rob. -is basic to the shends character, friendliness and fear you know. This is the sort of thing he generates.
Shend. I think you ought to give this away as a free cassette with you know next edition meself, you know.
Pan. We had thought about that but the tape duplicator is pretty expensive.
Shend. well, well yer.
Pan. Well we could do one tape and then cut it into little pieces so everybody gets a tiny bit of the interview.
Rob. Oh yer, thats it and sellotape it to the front cover.



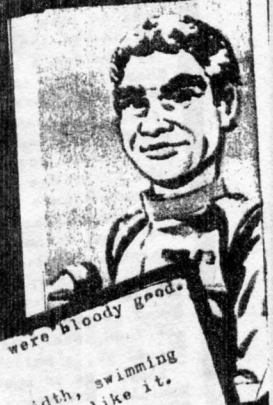
Shend. Yer thats true ,very good.
Rob. Then if they all get together they can have a Cravats conference and all get togetheg and glue the bits together and play the whole lot at once and be ecstatic
And watch slides of the shend in action.
Shend. Yeah ı'll send them some., and aah you know they can send me any obscene literature..... that i can er burn?
Rob. Or soil anywhere and piles of earth,anything like that.
Pan. Reptilian offspring.
Rob. yer anything like that really would be greatly appreciated We're short of furniture.
Shend. Or bits from road accidents anything,anything.
Pan. Why do you play your guitar as though your riding the bucking bronco?
Rob. Ah well the shend can answer this better then any of us
Shend. Ah well I'll tell you. My thumb hurts you see . I,I suffer great pain in my thumb when i'm playing and the only way, relief, is to er gyrate madly around the stage and thus releaving-
Pan. By diffusing the pain through your body.
Shend,yer yer er er whats the word,Steve Hillage says it a lα
Pan. Cabbage ? Rob. Lay lines?
Shends. Lay lines will do, the lay lines are slipping out of my thumb-
Pan. Do you wonder how he gets to gigs.
Rob. thats it. Pan. ier.
Rob. This is it I think he probably goes to you know Glastonbury or somewhere like that and beams in. Beams in like torch beams,into his dressing room.
Pan, Ringstone round.
Rob. Ringstone round ah woho.
Shend. I grow cabbages and this has never happened you know
Pan. Do they talk?
Shend. Ah well sometimes.
Rob. Oh rubbish come on.
Shend. T ey're a bit shy though ar'nt they.
Rob. Yeah well they've never spoken when I'm there,he tells me that.
Pan. You probably create bad vibes.
Rob. well thats it,tis a point.
Shend. They try hard, they tend to speak Russian now I'm affraid,you know which ı think is a direct you know-
Pan. social- S. yer yer one of our songs mentions, called 'the Hole',
Rob. 'the Hole', mentions about a house,Noddy's houde in fact Noddy's house with a hole underneath it.
Shend. ies which is very very big and bottomless and somebody tells him, oddy,well ask him,well tell him infact that er the Russkies er invading this land. By coming up through this hole into his home well of course he's very perturbed-
Rob. -and he trys to tell people about it but they won't believe him.
Shend. which is the trouble with society today,nobody cares two hoots unless it happens to them you know. This we found



out when we had our van stolen.
Rob. Stolen not two weeks ago.
Shend. Not two weeks ago.
Rob. probably about 4 years ago.

Pan. You wrote in the letter it had been taxed,is that short for being stolen.
Shend. Ah yes yes it is,actually its code forom where we com from you know we have a language unto ourselves.
In Redditch New town you know well there's only four of us in Redditch.

Pan. Is this the much talked about Cabbage talk.
Shend/Rob. Yeah,yeah.
Pan. a sort of grass roots movement.
Rob. Ahis is it well yer.
Pan. make sure thats recording by the way,its recording . its just that sometimes its a bit particular about who it talks with.
Shend. yer. Rob. ı jolly well hope so, It shouldn't talk with anybody, any rabble at all.
Pan. Did you see the way it stopped as the Plain Characters singer walked passed.
Rob. Did it i'm not surprised.
Shend. I hate the Plain Characters.
Rob. and me.
Shend. I'm terribly sorry to say that, you can print it if you like (laughing).
Rob. I hate them.
Pan. What about the subtitles.
Rob. They're great,a good bunch of lads.
Shend. Westayed at their place, they fed us helped us ah made us feel relaxed.(ha,ha laugh emphasise on made us fee) and things made us genuinely welcome you know and their music is spot on,all of it.
Rob. yer its good.
Shend. One of me fave bands of the moment,i hasten to add. Other fave bands,include Alan Parson's project,Alan Parson's second project,his wifes project yes they're all good.
Rob. Yer,yer i'll go along with that.
Pan. Have you seen his early tapes of school,project.
Rob. NR, don't think we have,no.
Shend. no,no well.



Rob. we saw his eleven plus papers and they were bloody good.
Pan. his what?Rob. Eleven plus papers.
Shend. He's Paychedelic.
Rob. He's paychedelic and his swimming the width, swimming the width thats on video,that I've seen nothing like it.
Shend. thats a classic,classic.
Rob. its ain't it.
Shend. Alan Parsons is er, like a god to us.
Rob. Along with Rolf Harris and Noddy yer.figureheads, figure heads of a new movement I think.
Pan. Oh yeah.
Rob. NO, I think,I think the Shend is actually a figure head of a new movement.
Shend. Yeah.
Rob. He is to me, I follow him, ı follow him everywhere you know,(hesitation) I follow him to the toilet all over

the place.
Shend. I don't go all over the place.
Pan. Well there's five of us today.
Rob. Well, all over Redditch anyway.

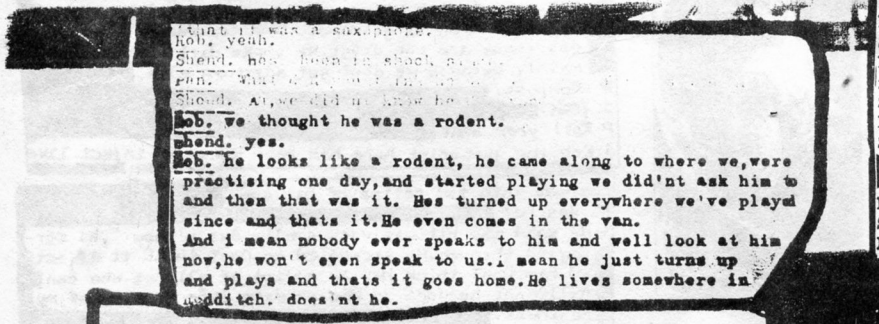
Shend. ıl try to get you in a trough most of the time.
Rob. Yer I know you do.(dejected)
Pan. Do you?
Shend. Well its a little way ı have,cos of the seaside down In Torquay you see.
Rob. Lots of jokes this evening.
Pan. Rolling in the Kennel?
Rob. Yer? Shend. Yer thats right, Oh its great.
Pan. Has any one compared you with another band.
Shend. Oh yes,we've been compared to the Stranglers,for some reason.
Rob. well early days,early days.
Shend. ıt could be because you know, we beat other people up and tread on their nuts and things.
Pan. It was'nt in toilets was it.
Rob. No no. Shend. Oh No,nononononono. Rob. Ohnononononono.
Pan. I was going to impress you with my height.

Shend. se're impressed. Rob. its impressive.
Pan. I was going to make a comparison-a sort of-
Musical Damned.
Shend. Thats very fair, thats very nice of you.
Rob. Ah, I think thats quite fair yes, the musics better,
I think its better, I think its er better.
Shend. better it is.
Rob. More to it, more to it.
Richard. ?'More'.
Shend. Richard said something, he's coming out of his shell.
Rob. Almost spoke almost let the cat out of the bag.
Pan. You see, I was going to ask him (groping blindly in
the dark at richard-saxman), in that corner there.
Rob. yeah. Pan. About the weird sounds that come with the
saxophone.

Shend. Ah weird.
Rob. Weird, he bought those with the saxophone.
Pan. And're brilliant weird sounds.
Rob. They came free with the sax, he did'nt know
what to do with them, so he uses them, used them very well
i might say, has'nt he, Pan.
Pan. Brilliant.
Pan. When it first started, was it in the normal saxophone
Rob. Oh no, oh no.
Shend. It was only about you know 3 weeks ago that he realised

Shend. Its unbelievable its so good.
Rob. Its moved Richard to tears, i've seen him moved to tears.
And thats whats influenced his stylophone playing on the
Album.
Pan. is tears some little hamlet on the outskirts of Redditch.
Rob. We try and paint the picture accurately. so you understand
what sort of background we come from.
Shend. The basics of Redditch is Black.
Rob. its black, mostof its black.
Shend. Not black in Culture, not culture black.
Rob. Just colours, ambience.
Shend. Just the you know the prominante- colour in the buildings
Pan. Ambience is-
Rob. Ambience, ambience is black. The Ambulance is red and ~~black~~
white. and the ambience is black.
Shend. I hasten to add there are no reggae bands, and if there
was I'd be over the moon. Cos i love reggae bands, but none of
them appear.
Rob. Precious few coloured people. Those who are just get into
fights in the precinct-not through their own fault I may say.

Pan. it could be the first shend over the moon.
Rob. Yer could be, could be a new project I mean.
Pan. Oh but seriously though
Shend. Seriously next go on
Pan. well you see its going to be have to be a really boring
hackneyed question Im used to them
Shend. Go on then, hes quiet whats he do, he stands there smiles
and falls about, he's great.
Pan. he works me quite well/yes, yes.
Shend. He's a technician, your a technician ar'nt you.
Pan. Tais is 'Surly Iout'
Shend. Pardon.
Pan. Surly Iout.
Rob. Ah surly yout. Pan. Surly yout/ only during the day.
Shend. Well ask a serious question go on go an.
Pan. singles /(Repressed) no no no shut up is this your first
big sort of trip down here is it.
Rob. ah ah yes Shend. No first what.
Rob. First big- Pan. trip. Rob. Outing to London.
Shend. Well we did a big outing to London University.
Rob. Ah yer, that was a big outing, we and the 3 Only Ones
Oh they were great, they were wonderful. They all wore fur coat
and said oh your not hip are you. Cos we'd got water pistols
and were throwing things about in the corridor, we made
such a mess it was'nt true.
Shend. You'll like this, waitforit, we were called Ethos Trap.



P: We interview in toilets all the time.
R: What happened was, you see, when we first came down..
(The door opens)..Splint!
Splint(?). Gotta move the van..
S: Er..can you?..
R: Yeah, alright, I'll move it.
P; I mean on your first trip down here you wonT get
too many people at your gigs but the more you come
down, cos youRE not a London band..
P2..the less you get, a well known fact is it not?
P1: Well i was gonna say the more they get.
P2; After the masses read..
S: Panache..
P2: Noddy, Alan Parsons Project, Rolf Harris, they'LL be
flocking in..
S: Flocking?
P2: Andy Pandy outfits, the lot..
S: Good, well thats what, I mean our basic function in
life, right, is to play the gig, watch people jump ar-
ound and enjoy themselves and have fun.
P1: And youRE hoping for this in the future?
S: Yes, very much so.
P1: And once you'VE realised this dream?

Shend. Ah, we did'nt know he
Rob. we thought he was a rodent.
Shend. yes.
Rob. he looks like a rodent, he came along to where we, were
practising one day, and started playing we did'nt ask him to
and then that was it. Hes turned up everywhere we've played
since and thats it. He even comes in the van.
And i mean nobody ever speaks to him and well look at him
now, he won't even speak to us. I mean he just turns up
and plays and thats it goes home. He lives somewhere in
Redditch. does'nt he.

Pan. Thats a small world, and he lives in the same town as you.
Rob. I know, its jolly useful. Because sometimes see him
walking round the town.
Shend. Yer. Rob. I've seen him buying our single.
Shend. I don't think he likes Alan Parsons project.
Rob. I don't think so.
Shend. No I don't think so at all really.
Rob. I think his more into-
Pan. Rachmainov?
Rob. Well yes, yes, No.
Shend. There has been some talk you know, some of the bands--
I have heard his bought the Buggles single.
Rob. I think his bought the Buggles single. I think his, think
his well into Rolf Harris.
Shend. Hes Rolf Harris's single.
Rob. I know his after sun afise. And his trying to get war canoe
thats a very rare single by Rolf Harris and his trying to get it
Shend. I've got it. Rob. have you. Shend. Yer.
Rob. Well this is it, everybody's after it. I mean his been
influenced a lot by the flexi disc thats given away with
Stylophones. Which is also quite rare..
Pan. Is that the two little boys version?
Rob. Yer, yer thats it yer the dub, the stylophone dub. Its got
that on it. yer and its got Amazing Grace on it as well.
Shend. There's a brillient version, piece on this single by
printed circuit, they're a bunch of little children and they
get together with lots of stylophones and play er, silent
night. Rob. they do.

P1: When you actually get people following en masse, what way are you gonna build yourselves up, are you gonna plump for the really easy ones?

S: Well we've found that never have we had an easy one. Never ever ever ever. I mean we always seem to play to people who on the whole don't wanna know, aren't particularly interested. So, but if there was an all mass following then we'd play as many as possible. No matter how big, how small, I near.

P1: No, I meant what type you wont go for Hammersmith Odeon etc..

S: No, bollox man, it'd be dancey ones, gotta be able to dance.. but I mean, the Music Machine. I've never been there, Electric Ballroom. I've never been there, but I hear they're big, and I mean if they're big and they hold a lot of people who want to see us then I mean, GREAT, we'll play em Ha-Ha, We're playing there in fact (odious sections of Plain Characters song starts driffting into the beg from upstairs) Ah, I like this track

P1: We'll erase that bit.

S: Yes, very similar to Alan.

P1: What about records are you gonna put em out as fast

S: Willy nilly.

P1: as you can?

S: Willy nilly.

P1: Are you putting singles on the album?

S: No.

P1: Ah, good.

S: Yeah well, (gurgie).. 'Gordon'.. our first single which we did on our own label, years ago, very rare, only a thousand of em.. well we've redone it y'see, a lot faster, cos we couldn't play then, even less than we can now, and it'll probably be on the album but it won't be 'a single' cos nobody else'll buy it. But yer nothing else will.

P1: As long as you keep this going throughout your career.

S: Oh we will no doubt I mean, em.. there's nothing worse than buying three singles then the album comes out and they're all on that.

P1: And then the band say "Ah, but they waited for the album"..

S: Yeah, its bollox man. Cos there's no need. I mean we've got material flooding out of our armpits.

P1: That's what I can feel!

S: Richard's appears and there's piles of it, I'm sure he ..I dunno, he probably rips em out of boox. I dunno.

P1: Is the drummer here, He's not is he?

S: 'The drummer' came down and er.. went away again.

P1: What can you tell us about 'the drummer'?

S: Well, the drummer.. he's old, getting on..

P1: Father figure?

S: Father figure to many, not to us I'm afraid, you see he is a father to probably seven, eight, nine, he does'nt.. he denys it of course, but him and.. he's been playing a long time..

P1: What sort of bands?

S: Well, I wouldn't like to say, a-ha-ha-ha-ha-ha-ha.

P1: I think you would.

S: Oh, alright then, em.. took a lot of persuading.. em.. er.. well he used to play in er.. sort of bands that were renound for their musical capabilities as opposed to their dancing capabilities, let me put it like that.

P1: You mean when he first joined you he was in a boring rut.

S: Yes, cos you see he was in a boring rut and then he listened to XTC of all people and thought "Gosh, this is rubbish"..

P: They don't often talk to people, but they found time to..

S: ..sort of stop, yeh, and he sort of like thought Gosh and he picked up his cassettes of The Eagles and Joan Armatrading and Alan Parsons project....

P1: and gave them to you?

S: Yep, .. and I've got them over since and I think they're great ha-ha-hah.

P: Prop tables up good.

S: But he joined us and hasn't looked back since y'know, his arms are a bit thinner, face is more drawn, like

you said in Record Mirror about 'lifes seedier character'. I'll defintiely go along with that y'know, he's

P1: A gardener as well.

S: Gardener?

P1: A root boy?

S: Root boy?

P1: Root boy, root boy.

S: How'd you know he was a gardener?

P1: I think you can just tell this in people.

S: Yeah.

P1: We have a natural affinity with gardeners.

S: Yeah.

P1: I mean Jack Hargreaves is to us what Noddy is to U.

S: Oh well that's allright then-I just found our saxapho ne player here-in the gloom.

P1: Is he trying to get out?

S: I don't think so.

P2: He's in there somewhere.

S: Yeah he likes being there. You'll probably turn around and he's vanished y'know but..

P1: Where

S: What???!!?

P1: Where does Holland come into it?

S: Holland? Well at the moment it doesn't come into it much at all because we're still waiting for the person who set it up to er..

P2: Pull his finger out?

S: Yer, and to pay his phone bill so he can have his phone reconnected.. oh so, he sounds a dubious character all in all really.. we definitely wanna go abroad ..because, get away from this smelly dump, huh, no we love Britain really, love it. No, em, but y'know we'd like to go to the Costa Del Sol, Iceland, all the havens y'know, meet Abba, Alan Parsons..

P1: Where does he hang out?

S: Alan?

P1: Yeah.. oh its 'Alan' is it?... oh Alan..

S: First name terms, Alan,.. I mean, Al, y'know but you got to call him Alan er.. well.. he used to be in Tibet, but I think he's moved now.

P: Did Bette split up with him? (obscure one that). (Knock Knock Knock at the door).

S: Well.. who's this?

A voice: Is that you in there?

S: Yes this is us.

The voice once more: Are you having a smoke? (referring to Barratts of course.)

S: No.

P2: We're doing an interview, ...spontaneous laffter.

S: Enter one of the subtitles (not an order thankfully) ..a Subtitle appears.

Sub: Sorry about that, missing out on something?

S: No.

P1&2: You are!

Subtitle leaves the scene as hastily as he appeared.

S: Decadence! Thinking we were taking drugs! Perish the thought.. I mean, y'know, drugs to us are, like er... well our drug is griminess and ~~griminess~~ happiness, those are our drugs. We smoke dirt and things, mainly because we don't get anything else.

P: Compost.

S: Yeah.

P: Roll your own?

S: Rob, the guitarist here has been known to inject live compost into the retina of his eye.

P2: Has he?

S: He said the hit was very smelly. But y'know, he struggled through. He struggled on. Don't think it affected him. Don't think he's an addict at all. But who can tell? What he does in his private life is none of my business.

P1: It might come out in his songs.

S: Well I think some of his songs contain his dreams & fantasies about the future y'know. He tends to look towards the future rather in a depressing way. He sees it as war, famine and over-population. Whereas, myself. I tend to look towards the future as a glowing light, y'know, where God re-emerges on the earth and gives plenty to everyone y'know, and I hope he gives it to me first, cos I need it y'know, keep up me size, y'know and er.. and laugh in dirty toilets all me life and miss great bands like Plain Characters.... ..tragic really.. good synth though eh? (noise drifts in again) Good synth. We were gonna use a synth, well we weren't, we thought "What makes a good noise?", and we thought a synth does.

P2: A saxaphone player?

S: Well the saxaphone player does.

P1: Well, the saxaphone does, the saxaphone player seems to make..

S: Well he doesn't make any noise at all, moves his feet about, he used to kick a bucket but y'know, he gave that up cos it couldn't amplify it really, but y'know we were given fade him out, get rid of him, em.. so we were looking for new devices and came across the 'Law of Rolf Harris' and there it was. He gave it unto uth so we used it.

P1: Is there anything on your mind you particularly wan
ted to say before the interview began? Was there any
thing really on your mind?
S: Really on my mind?.. Well...
P2: Money?
S: Money?. Well, money doesn't enter into it as we never
have any, we didn't get paid for the Nashville, anyth-
ing at all.
P1: How did that happen?

S: Well there was only supposed to be 78 people there.
(Panache attended the gig in force and reckon at leas
t 100, maybe 120) very dubious. We got ten pound someth
ing for the Hope and Anchor, and considering our pet-
rol down here in our Noddy mobile costs about £30,
twenty or thirty depending on how many sweeties we
eat, then we y'know.. we don't make a lot of money at
all.
P1: I'm going to the bog and I'm not going in here be-
cause I'm quite a shy retiring character..
P2: Carry on, this is my big break.
S: Is it?
P2: Yes.
S: Where you enter the realms of superstardom.
Robin appears, breathless.
P2: You parked it somewhere else?

R: Yeah, God I'm knackered, ran all the way back.
S: Where'd you park it?
R: That road opposite, halfway down.. there's nowhere, its
really packed.
S: Well this is the interview, where we parked the van.
P: So you say you've got another gig coming up at the
Music Machine?
S: One at the Music machine, one at the Bridge House for
this month, and then god knows...
P: Are you gonna embark on a world tour, for the album
release?
S: Well, we have.
P2: Epping, Epsom, the downs...?
S: No.. it was big, big-big places. Grantham.
R: Grantham Soul Club, the Crown Leamington Spa.
S: Yeah, where the Shapes come from, remember the Shapes?
whatver happened to them?
R: Yeah, whatever happened to them?
S: Oh we've played all the places on our world tour, but
we got bored with touring the world.
R: Yep.
S: Because..
R: Seen too much.
S: Yeah. I mean al, (to Rob) I told em we call him Al..
R: Yeah.
S: He was a bit disillusioned with what we were doing
y'know.
R: He was.
P1 (Back from bog.) I just found out who's on tonight,
The Cravats or something.
R: Cravats! Bloody.. they're wonderful. Something new.
bet you've never heard anything like em before..
S: Oh, by the way, tonight I've got flu, right?
R: Oh yeah. So we'll all have flu.
S: You'll all have flu.
R: We're supposed to be playing Hull tomorrow with
fatal Microbes but..
S: We might not.
R: We might not cos the Shend..
S: I'm feeling ill.
R: Besides which no-one will have heard of us..
S: And no-one will give us any money to get up there,
so looks like its off at present.
P2: Mugging?
S: Yeah.
R: Yeah.
S: Yer.
P2: Don't look at us though.
R: We might go and look round the floor after the Sub
titles have been on, see if anyones dropped money.
S: Y'know as people say "Come Hell or high water", and
hopefully..
R:.. the album will be wonderful, nothing like you've
heard before.
S: Never ever ever.
P2: When will the L.P. be out?
S: It'll materialize approximately about March. (LIES!)
P1: '85, or..
R: No, definitely '80. because '80 we're decided going

the oracle of Rolf, and Noddy of course, seems to be
the year of the Cravat. Cravats will make a huge come-
back in the summer and.. there'll be a massive resurg-
ence of Cravats walking about.. people will be wearin
g Apache scarves in the open, and cravats of all sorts
Noel Coward, look at Noel Coward. He was wearing a cra-
vat.. Its only cos of our music, its our influence, we
sent him a tape. He's gonna write a play about us call-
ed I dunno.. it was the original screenplay of Fraser
head, but..
S: It was.
R: Yeah, but it didn't work. Thats where it came from. Ano-
ther piece of the jigsaw he said.
P1: Basil Rathbone.
R: What?
P1: What about Basil Rathbone?
R: What about Basil Rathbone! He was wearing.. Basil Fau-

lty as well.
P2: Basil Brush.
R: Basil Brush.
S: They all wear them, it tends to be Basils.
R: Does dunnit, good name Basil.
P1: Remember "The Herbs"?
S: The Herbs?
P1: Yeh.
S: Who can forget them?
R: Parsley the Lion. Dill the dog.
S: Hector the House.
R: Laughs.
P: Chives.
R: Pogles Wood.
P2: The riverside.
R: Tales from the riverbank.
P2: Knockout.
P: Paulus... that's going back a bit.

S: It is.
R: What about.. mumble.. the battery boy. Fireball XL5.
P1: I got the record of that.
R (Without prompting): "I wish I was a spaceman, the fast-
est guy alive. I'd fly around the universe in Fireball
XL5".. we do that.
P1: Ok Venus, Ok Steve.
R: (Impersonates Robert the Robot.)
P2: Stingray.
S: Classic stuff.
P1: What about 'Aquamarina' (the 'Stingray B-Side).
R: (Sings) MareeeeeeeNa, AARRQua MareeeeeNa, we're cover-
ing that.
S: Well she was one of my fantasies, and has been for
y'know, since I was about eight. Marina.. (sighs)
R: He's even tried painting little stripes by the end
of his mouth to make him look like a puppet, y'know,
and walking around with strings dangling but I told
him.. its no good.. this women is a fantasy.

S: Shes lovely..
R: She couldn't love the Shend.
S: She couldn't.
R: Cos he is a mortal and she is a mere puppet.

S: Oh no. She's not a puppet (Chokes back the emotion).
R: Sorry!!
All: Oh no. (Is this the end for the shend?)
R: No, no, she's not a puppet.
S: She's a godess.
R: She's flesh and blood kid, but she lives with Gerry
Anderson though..
P1: How would her father take it though, cos he was a
bit of a wet fish wasn't he?
S: He takes it quite alot actually.
R: Oh, Titan.. yeah.
S: I've heard, y'know, he's a bit of an old rascal.
R: But who could complain about having the Shend as a
son-in-law?
S: True.
R: Who could complain eh? Fine specimen of a man.
S: Think of the marital suite, what it would look like
after three days!
R: yeah.
S: Being honest, being totally truthful, the last time I
washed my hair was when he boldme to, the last time
was a long time before the Hope and Anchor really.
R: As long as that!?

S: As long as that, yeah.
R: I cut it as well.
S: He did.
R: I cut his hair. He didn't know.
P1: As long as that?
R: Yeah as long as that. It was as long as that.
S: I was having a bath at the time; and Al was shocked.
P1: How often does he come along?
S. Often. He's probably here tonight. He's on the guest list of course every week. Al, Al, Al they shout, Dave Mick all the.. mumble, mumble.. our roadie, he couldn't come cos it was raining.
P1: Lieutenant Green?
R: Yep. Yep.
P1: Harmony, Destiny?
R: They're all there. Captain Magenta, Captain Black..
P1: Captain Black!!!
P2: He's onstage with the Plain Characters at the moment.
R: Thats right, he's up there, I like the bit where the lights go in the two circles. "We are the voice of the Mysterons, we know you can hear us earthmen", its good that is... (looks in the dark towards Shenandoh) I was just telling em, y'know.
S: Go on, say a few words Rrichard (who?)
P2: Say a big hello to Panache.
S: Go on, that's all you got to say.. Hello.
P2: Mime it.
R: He won't even speak to us, I cant see him speaking to you.
S: Hello Panache. It could always pretend it was him (he adopts high pitch screech) "Hello Panache".
R: Dunno how he speaks but it might be something like that.
P1: Anyway, how do you want us to portray you?

S: Thing is, how can we get a copy of Panache from Redditch, y'Know?
P1: Well, we'll leave you our "editorial address".
R: How much?
P: Nothing. Just let us know where to send it.
S: Something for nowt!
P1: No cos you gotta write to us first, unless you don't put a stamp on the envelope, but I bet you've already considered that.
S: Well yeah.. I was planning.. (KNOCK) who's this??
R: Dunno. I think Plain Characters have come to an end.
P1: They're not coming in here to change are they?
S: They're coming in for their interview now. We told em that you wanted to.
R: Hanging up the glittery jackets for another night, & back to the same old grind.
P1: Do you like work?
Both: No!!!
R: Work! (reeling)
S: Well sometimes (rocking).. moving tellies.
R: Oh yeah.
S: We've got this huge van, The Noddymobile and we tend to, well y'know these people who somehow manage to get these television sets, we go round there, we go round & fill up the van with televisions.. about 60 colour or 120 black and white.
R: Cos colours are heavier.
S: Then off round the globe, and we collect a handsome reward which..
P2: Goes on the petrol?
R: Yeah.
P1: Takes me back to my days at Bendy Toys but sadly theres not enough time..

S: As fun-loving. We gotta be.. we don't make any fucking money. Gotta be fun-loving. We love it.. FUN.
R: Yeah. An air of mystery. Romance..
S: Arabic y'know.
R: Yeah, sort of.
S: Turkish delight.
P1: Hopeless swarthy romantics.
S: Yeah.
R: Well this is it, y'know, devilmaycare, cavalier attitudes.
S: Wellies (eh!??)
R: Yeah.
Sherd mumbling hysterically-but quietly-in the dark.
R: Playing violins round the gypsy campfire, y'know, all that. Swashbuckling into the pubs and..
S: Half a pint of lager.
R: Yeah.
P1: But a devilmaycare attitude.
R: Yeah, anything like that.
P1: Resilient?
R: Yeah, resillience, we need it, I mean the times no-one has liked us. I mean, thats true.
S: Thats true.
R: I mean they can't put us in a pigeonhole, they can't say "A-ha-ha-ha-ha-ha" (knowingly)

S: To pursue it. Well we hope you'll be very happy in your interviews with other people forever more.. and thatx your magazine will grow in stature, y'know and become renound throughout the free world.
P1: Oh, not everyone gets it free.
S: No. How much is it?
R: Just as long as we induce fear and fun in people, the magic mixture.
P1: You have fun in inducing fear in people.
R: Yes we have fun in inducing fear in people.
S: Hence.. hence, stormtroopers in toyland
P1: Love and loathing.
R: Love and loathing, this is it.. this is the bywords.
P2: Just a quickie (spoilsport) is there another single out with the album?
S: Definitely.
R: Yeah.
S: Definitely. The point is, the Musicians Union have put the mockers on it for the time being. Representing 'our interests' as they do, they decided we're not fit to do our own material.

R:We recorded a session for the BBC and there was a tr
-ack on it we really liked called 'Precinct' and we
wanted to bring it out on the single.
P1:And they wonT let you.
R:No.
P2:Typical.
S:At the moment they wonT.The bloke said who..
R:..runs the musicians union."If you phone me up any-
more I definitely wonT release it again,at all,EVER
..thats if you phone him.
S:This is perfectly true.
R:I think me and the Shend might go and see him pers-
onally.
S:Have a pugilative..
P1:Fear and ...
R:Yeah,this is it.
S:Impress upon him how big Nodd...
R:How big this thing is.
HISS. (a curious noise)
P1:Where is this noise coming from?
S:I dunno.
P2:The chain.
R:I dunno.
P1:Do you think theyVE pressed the red button?
S:"Arrrugggghhhh"(Door opens and whacks him/The person
intending to crap is discouraged by a shendicular xp
rin).
P:What do these poor people think.
S:I dunno,I dread to think.
P:Does this go on in your local pub,whats it called?
S:The Washford Mill.
R:..the Washford Mill!O-h--ho.
P1:The Redditch Roxy?
S:Er..
R:Oh,I should say so.All the stars go in there in their
flares and stacked heels,and we go and have fun,and
leer at the barstaff.Its great.
S:Lear we do.They never leer back though.
R:No.
S:Can't blame em I spose.
R:Neerrrrr.
S:Look pretty silly in stripey wooly hats and togas
R:We have fun though.
S:Its great though.Richard wears a toga sometimes.
R:All the managers take their secretaries there.
S:They do.
R:They try and impress them.The Shend leers at them.
P1:What,"This is my friend,Shend"they say.
R:Or he is the Shend,and they say "Aha ha ha ha, ats
a funny name.
S:I'll go to the toilet now.(He doesnT ,unless wetting
himself),or they spit chewing gum at me,and generally
behave disgustingly.
R:But the Shend retains his sense of humour through it
all.
S:I do.
R:Through it all.
P1:What about down here,havemx people been coming up
to you?
S:No.
R:No.
S:No.
R:Never.
P2:Crossing over?
R:Oh,they cross over and walk round him.
S:Throw dog excrements from the other side of the pave
ments.
R:Well he's not a legend down here like he is in Redd-
itch.
S:I donT wish to be.I mean I have enough trouble patrol
ling the flock back home,y'know.
R:I mean this Eraserhead thing ..people will understa-
nd
P1:You think thats a great responsibility?
R:Oh yes.
S:It is.
P1:Even when you're more popular.
S:Home is where the heart is,we'll never move down
here,y'know,not cos we dislike it ,just because we
..we..we hate it y'know.
R:Its just that all the bands we're met in London have
been so boring,they're just churning out stuff,I dun
no there just doesnT seem to be a spark of original-
ity at all.
P1:The English Subtitles?
R:Ah,they're not from London though,from Norwich and Os
ford.so they've got that bit of originality.I like
things like Absurd records(speaking of which the d.j.
was playing Blondie)Blah Blah,Gerry and the Holograms
S ,but no band is going out and doing that live and
having fun.We don't,We get depressed a lot.
P2:I think Cabaret Voltaire think they're having fun
R:I donT think they are.I think they take it far tr
iously.Pere Ubu;theyRe quite good.Smashing bottl
flinging it and all that.
P1:And a hammer.If you had a hammer?
R:"If I had a hammer",oh we do that as well.and "Span-
ish Eyes" by Al Martino.
At this stage Richard leaves the bog!
R:He's gone,gone to do it,hes gone to play it.
P1:Do you think he'll be back?
R:I dunno..he may think the gigs over.
P1:At the end of a gig do you usually gather and disc-
uss it?
R:Well sometimes..well we all say "Oh I thought we were
great live,the bit where you said.." You'll have to
give us a bit of time to put on the lame suits.
P1:Lame suits?
R:Lame suits,gold lame suits,we canT play without em,
confederate flags we sew on the back,the Shend is ge
tting a double bass with a confede ate flag on it.
S:I'll try hard.
..a noise.
P1:Whats he doing?(It may be Richard
R:He likes it,may take up residence there
P2:Good echoes.
R:He'll just be squeaking and making noises and seeing
what happens.
P1:The expression whilst playing,on his face, is one
of being 'Demused'.
R:Bemused.I think thats it.I mean I've seen him buy
records,I mean the things he buys...Rolf Harris,the
Rolf Harris hits,Cliff Richard,Dionne Warwick..
P1:Cliff Richard,now he's got anal syphillis.
S:Has he? Really?I'm shocked.Richard wonT buy anymore
of his l.p.s
P:And to make it worse so's Petula Clark
R:Really?!?
P1:Also the Queen mum,but she gave up recording a long
time ago.
R:Well yeah.How did you come by information of this
calibre?
R:I mean my auntie loves him.
P1:Has she ever seen him stripped to the waist?
R:Well no..
P1:All,all since that summer holiday.
R:This is it,in a bus,I mean it stretche the imaginat
ion.(Not to mention the colostomy bag)
S:At this point in time I think I'd better go and speak
to the people who...
P:Is it that late?
P2:Its near enough the end of the tape.fifteen seconds
S:Well,we've had a lot of fun,and any last words from
Richard..
(Silence).
R:Richard I think you could sum this all up.
S:Richard?
P1:Does he speak through his saxaphone,or his saxaph-
one..
P2:Almost frightening in a sense.
R:We tried.
P1:Almost like a seance.
S:It is..he's just an aurora.
R:He's just a kit
S:Suet pudding.He drifts about..
R:He stays in places,then just turns up and plays.
S:He is the one-ness.
R:He is the one...ommmm.
S:Blingey blingey.
P1:Ben Gesserit.
R:Yeah.
S:Blingey blingey.
R:Blingey blingey blingey..thats the mantra and every-
ones got the same one,Richardx gives everyone the
same mantra.
S:Which is blingey blingey blingey,and er..sometimes
he breaks off into Daidaida di di.
R:Yeah..not that I know it.We've still not heard him
use his vocal chords.
R:No,I don't think....we havenT heard him use any
chords(Hoot).
R:Thats a Torquay joke.
S:That just about wraps it up.
P1:Talking about wrapping it up,I've lost my plastic
bag.
S:Well yeah.
R:Well..
P1:Its alright I've found it.
R:Its in his pocket!

Last issue we tipped you off about The Chaps,a band from Slough and they've recently played a couple of gigs around town.I caught em at that backwater of the Western world;The 101 Club in Clapham where they were supporting the even less known Passengers.Contrary to what they say in the interview their set has traces of bands like Skids,Magazine and Ultravox but without some of their pretensions and it contains several very commercial tunes.Theres talk of a single and at least enough material for a couple more after that.Anyway we'll go into that soon,As we speak in the subterranean dressing room at the 101-It was a bit crowded;There 5 band members,Roger the manager,Ted the lights man and another guy whose name I forgot,but he used to be inThe Elite which is what the Chaps once were.Simple things first like names;Simon(bass) Mark(drums) Paul (Guitar) Derek(Kybrds) and Morgan (Gtr & vcls).

PAN:How long have the Chaps been going.

Chaps;About six years,..no about a year really.

Pan.I first saw you at Langley College(A gig with six Slough bands of assorted quality).

Paul;DonT mention that one..mustVE been the worst gig weVE ever done.We were terrible.

(Strange i enjoyed it!It mustVE been the effects of the bands before them.After explaining what Panache was doing intervuewing em,small bands etc. I told em we might not,seeing as how they were headlining the Music Machine soon.

Pan;You played half an hour tonight,how long does the set usually last

Morg;Anything up to sixty or seventy minutes.

Pan;What the usual reaction?

Morg;In slough we get a lot of support.We were at the Fulham Greyhound last night(with the Braniac 5)and we took about 100 people up-we didnT pay em or anything like that,they just paid out for tickets locally. Theres plenty of bands in Slough.About 36 ,or is it26?

Roger;In my opinion Slough is the up n coming Liverpool of the 80's.Its not a big place but even in the road where I live one one side I've got a guy from the Caravelles,and someone from the negatives on the other side.A lot for a small commercial town;the Arrogant,the Remoulds,Sledghammer(!),Gary Numan(That guy certainly has travelled)

Pan.What do you think of the others ,is there much competition?

Morgan;There used to be rivallry,mainly from one bloke Sean who was in the original Tubeway Army but now its all pretty friendly.

Roger;At the MM we'll be playing with The Arrogant & Robert and the Remoulds.We want it to be a Slough gig so long as we all co-operate and thers no aggro from them otherwise weLL look elsewhere for bands.Really we're the main three in Slough.The Negatives are struggling a bit,The Mystery Girls dont play many gigs and Sledgehammer are a different type of band.

(Too bloody right!)

P:Are there any plans for a slough lp like the Hounslow one?

Roger;Black and white records are the local label but we canT say for sure if weD sign with them.We've just come out of recording.

Pan;Which songs?

Morgan;'Ordinairy man'and 'DonT stop' would be the A and B sides of the single.We spent a lot of time mixing them properly and then just put down a couple more,'No Toys' and 'Another Girl'.'Another Girl' we did when we first started but the rest have been written in the last few months.

Paul;The songs are all written collectively.We rehearse two or three times a week,someone gets a basic idea and we all work on that.

(Various remarks about the previous days gig and the fates of support bands are thrown around).

Morg;We must get a new van.Yesterday one of his(Mark) drums fell out on the M4.

Mark;I still used it today.

Roger;Can I just say Kilowatt P.A.s are the biggest wankers in the world.We hired them for 4.00 and they didnT turn up until ten past six and thats out of order.

Morg;What can you expect when you play support in London. Roger;Only we werenT supporting.It was a dual headlining and we each paid half the p.a. costs.

Paul;No-one else knows that.Plus the sound was so bad cos the other band was mixing,even todays was better.

Mark;Say,when someone supports us I'll offer to move my kit offstage but that didnT happen to us last night or tonight,theyRE just too lazy.

Morgan;We usually jump around a lot on stage but we couldnT cos I kept getting his cymbal in me ear.

(The sound of the Passengers ending a number and we compare ecstatic audience response.Even their manager wasnT applauding!The lighting man gets picked on for not applauding and blowing too many lights.Its a hard life!)

Derek;What were you writing during the set?

P:Songtitles. Derek;Did you understand them?Morgan doesnT speak too well. P:I got them but not the lyrics,what subject matter do they cover?

(Well whoS doing this interview-them or me?Good song title that!) Morgan;TheyRE just songs about everyday life..I write songs people can relate to.

Paul;You just write songs! Morgan;Well,theyRE ones people can remember when you go home!

P:Any groups influence you? Morgan:No favourites,they fluctuate. Paul;Its the same as being asked what type of stuff do you play.We donT know what to say.Its not pure rock cos thereS reggae riffs and slower numbers and a couple of ripp-offs. P:Why choose them? (Them being a couple of old stones numbers-must admit I'd prefer them not to be there but at least theyRE not used as a prop to keep the set going,just sort of thrown in for the hell of it.)

Paul;We were short of material..no,they were like,the first numbers we played when we first got together.Also so the audience has a couple of songs it can recognise.

P:Anything special for the music machine?

Chaps;WeLL blow up the drums.. the singer falls thru' em..get some good lights.

(We go back in time to the Elite)What was the difference between the two bands,just the name.

Paul;We were all in it except Derek.-us four and him-(The bloke whose name I forgot-Gaz,i think!)see,weRE still friendly. Morgan;We wre more punk..was that what it was called?very heavy.If simon had been queer weD have been famous. P;Shades of Gene October.How long ago was this? Chaps;Since late '77.We couldVE played the Roxy if Simon had worn lace-up shoes.

Simon;Well i would have been famous. P:If only on the jam pafe of Sounds. Roger;WeD be happy if sounds turned up and slagged us off but the lazy bastards are so lazy and too full of London to come out and see

really good bands. P:So you've had no press coverage
Roger:NO,WeVE contacted all the papers and record Cos
and no-one bothers to show any interest.WeRE still
doing alright,playing as far afield as Liverpool and
Portsmouth,and even if we donT get any coverage we
donT care! P:nI f you had the chance to hype them up
would you Roger;Yes.with luck and their young age(ave
rage 18) they wouldNT disgrace themselves in any lar-
ge venue.
At this stage in true 'Jackie' reporting styl
e I ask about their stage threads..pleated trousers a
la Skids etc.
Chapp;I wear his jacket..he wears my socks(ask a silly
question). P:What about your fox guitar strap?
Paul;Its still alive. Morg;(Age 8) Eats three tins of
whiskas..actually the fox plays the guitar with its
teeth..its his cat,he killed his cat really.
P:Anyone got any other pearls of wisdom?
Mark;Just to slag off the press again.It gets on your
nerves when Melody Maker reviews some band thats only
done 3 gigs or is an all girl band. (There follows som
e justifiablt cutting remarks about Tour De force but
you sensitive readers donT want to hear all the sexist
remarks)Mark;Another is the backhhanders you have to
pay to play prestige gigs.We lose £30 a time at the Wi
ndsor Castle!

We arrange suitable appointments for your daughter without her knowledge until her happy marriage.

CRABS (*Phthirus pubis*), the pubic or crab lice, have traditionally been a sociologic fingerprint marking society's refuse – the vulgar, promiscuous and unwashed. This concept is no longer valid in

Roger.WeRE are one of the few bands in a good po
Others aged 25 or so have got to make it soon and will
sign any old deal.We've got four or five years before
we have to panic.Why should we give up jobs just to
get the pressure of the rat raceuntil we get the deals
that make that worthwhile.
The Hamborough Tavern is one of the best gigs we
play.A good atmoshere.no hassle and it pays well.Bec-
ause of places like this we donT play London as much
aswe should-we canT afford to!!
(Itis some consolation that The Passengers were on
50% of the door as everyone-the twenty or so that turne
d up-had free tickets-so they were fucked too!)
At this stage the 101 manager comes in and the hint
of money on the interview.Mark and I both decide we'd
would like to get home to se Toyah on O'sT-so there
are a few bands they like'!.On the way back home with
Roger and Dad we discuss the ideas of making The Chan
s famous.The mention of the 'Jackie ' tyne market
seems a likely course.With a band this young,they
could go down a stormI'd prefer to see The Chans get
success this way than the latest lot of post-Bay City
Rollers like Madness and The Beat-Its better music.
The Chans may not seem like typical fanzine fodder-tee
nybop potential,very young(probably why Roger fielded
some of the questions) but what counts is what they
sound like.ThereS precious few bands left with the ori-
ginal punk ideologies so a band like The Chans are
just as valid as The Ants,Crass,The Specials or anyone
else.All you gotta do is catch em before they turn up
on the mid le page of Jackie.

Colin.

THE MOST DANGEROUS MAN IN THE WORLD!

Suddenly I *knew*. The Thing had a will and it was pitting it against mine. It was trying to hypnotise me.

I shivered anew with stark horror, but there was no escaping the sounds; or, rather, the refrain that trilled like a clear little silvery voice in my mind. I stuffed my fingers in my ears, but it still came through.

Again that infernal morse code translated itself in my brain into the small, clear, silvery voice, and it kept on reiterating: 'You've got to give way. You've got to give way.'

My eyes were starting from their sockets, the palms of my hands were damp, and I could feel my heart pounding against my ribs. It was suddenly borne in upon me that not for all the money in the world would I turn round again, from fear now of what I might see there. I knew, with a certainty that brooks no argument, that in another second it would be too late to escape. Something outside all human experience—something beyond belief unholy, loathsome, terrifying—was in the very act of launching itself upon me where I knelt. My will broke. I sprang to my feet and fled.

Best single I've heard in ages is by Occult Chemistry. A A track 8.p.m. Tue.

New skiz single to be called 'Whither Uhuru's things now'?

Bonjour - The other day I was out shopping when I ran into Mick - who was foolishly waiting for a bus - which is a bit like waiting for world war three - it always feels like its just around the corner - but never seems to arrive but more about that later. Anyway I gave him a lift home which gave me a chance to look at the progress so far of this issue. We went into Mick's room which serves as a news desk, layout area and typing pool, so you can imagine it looks a bit like the Iranian Assembly (I could still see P.C. Locke looking calm in his overcoat - whilst Sim Harris was nowhere.).

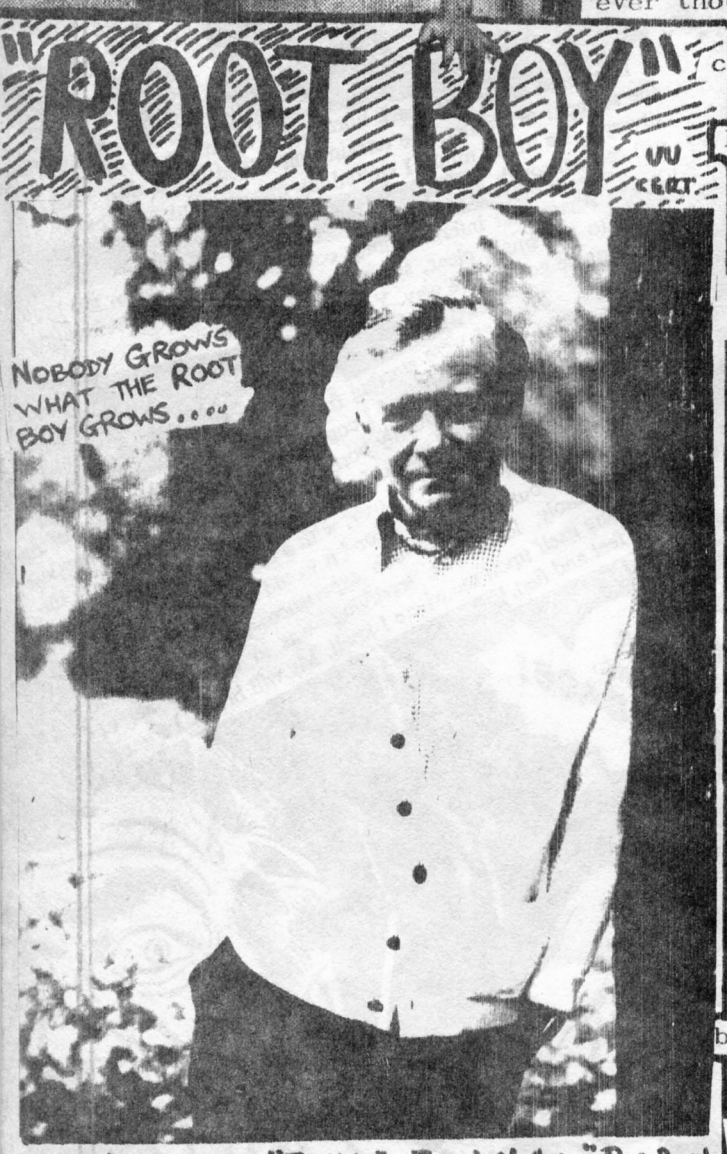
I began to lear through the jumble of cuttings, photos and interviews that give 'Panache' its distinct colour supplement look, when suddenly and giving me only enough time to swim the channel Mick fired a question at me "You haven't written your column yet?!" - it wasn't a question at all - I had no answer - made my excuses and left.

I went home to think about what I should write, but the strain made me blank out when I came to my head felt like Mt. St. Helens there were so many ideas and thousands of tons of boiling mud waiting to get out.

I picked some loose bits of paper and began - firstly I thought television - hardly original you may think but here's more to it than meets the eye, I mean have you ever thought why you can never see puck in ice hockey until it hits the back of the net? - of course not - nobody does. The reason for this of course is because we are all members of the Nationwide generation - brought up on a diet of distorted facts and cut short interviews, with trivia sensationalised and the sensational trivialised, - watching an Aberdeen miners collection of old spoons while Cambodia burns. Its enough to make you turn to Crossroads which is enough to make you turn off - but most people don't - in spite of the fact that the contestants on Family Fortunes are made to clap like circus chimps, a lot of people still watch - I don't know why but I do know that as television gets worse the films get better. I wasn't alive in the great years of the cinema - or the worst ones - but there must be as many made now that are both watchable and thought provoking as there have ever been.

- But that's enough about films, - I have deliberately not mentioned the great Rock 'n Roll swindle - for fear of compounding it or something like that. - What about music - well it may be me - or it may be because the music papers have not been out and there's nothing to get annoyed about - but everything seems a bit flat at the moment. The real reason for this is probably due to the stranglehold that the mod/ska bands have on the music scene. Any band with average amounts of talent can turn out ska songs quicker than Rowntrees can fruitgums and so its difficult for other new wave groups who don't jump on the bandwagon to get bookings or a following or be as prolific with their own material. A little bit of ska is O.K. - it gives variety but a total saturation is unhealthy - I hope it doesn't last - I'm sure it won't. - That's all folks. Amusez vous bien

Le Capt



"Pitiful"... D.JARMAN., "Top Hole"... Joseph Mellor, "The best piece of cinegraphic work ever seen"... U.K. Subs fan, "Hmmm....interesting"... Mclaren. "I feel proud to have been a part of it"... Jack Hargreaves. "....." Keith Moon

SOUNDTRACK ALBUM AVAILABLE NOW. Includes 'Root 66' 'Silage is Gold' 'Tractors of My Tears' 'In A Root' & many more

In assoc. with Panache,
The onepeople piss all over
outside the MARQUEE.

PROMOTION – thanks to MERCER

BROWN BREAD

SURLY YOUT

BILE BEANS

Diagnosis: NICK KENT

for
Inner Health
and a
Lovely Figure

SELTZBACH

THE BRIGADIER

CHARLES SHAAR MURRAY

ROY CARR

Niall Norman

SHAUN HUFF

MICK FARREN

Glenn Gibson

Mark Ellen

Nick Kent
Fred Dellar
Steve Clarke
Tony Parsons
Julie Burchill
Chris Salewicz
Bob Edmands
Lester Bangs
John May
Penny Reel
Adrian Thrills
Ian Penman
Andy Gill

DO YOU KNOW THESE PEOPLE?
ARE THEY FREEMASONS

TINY TIM

DICK TRACY

Pete Archer

Tony Stewart
(Live! Editor)
Angus MacKinnon
Paul Rambali
Max Bell
Danny Baker
Paul Morley

PROMOTION – thanks to MERCER

Bottled at the famous SELTZBACH SPRINGS

Pure Natural Mineral Water

Monty Smith

VAN DER MERWE
Transvaal

HORACE RUMPOLE

Tony Sanchez

Rick Joseph

Paul Du Noyer

SELTZBACH

ROCK A FELLA

Lynn Hanna

Gretsch Lock

WHO

Dharma Pearson

Fight War –
– not Wars.

Send this coupon NOW for FREE GUIDE

MERCER'S COLLEGE
129 Clare Road, Stanwell. OR
NAME SURLY YOUT
ADDRESS 744 HANWORTH ROAD
HOUNSLOW
I am interested in the following examination(s)
C38

surly speaks out, AND GETS IT OFF HIS PUNY CHEST.

Unlike the rest of Panache this contains no childish, prattish pics, no idling garbage, just plain reality. Basically to the few mindless few-Boring but to the rest of us a glimmer of hope in the face of impending doom. Surly Yout is to zines what the pistols and Strummer were to the music business or Clint Eastwood Peter's Cooke & Ustinov were to ballet. Most fanzines seem to get stuck in a rut-ya real heavy Ⓐ type or ya shitters. Not many provide a cross section of new music. I'm no poser I'd rather see a band than talk about them. You take the good and the bad as they come. The good its our aim to relay on. The bad you forget, but dont slag off cos at least the cunts are trying, which is more than can be said for a lot of you CUNTS. Anyway thats enuff shit. This months recomended bands;-

ANTS, ADAM & THE.. Back on form with the New Direction. 77 & 78 were brilliant years. 79 slightly stale but 1980 is Adams year again.

CRAVATS.. Still raw and fighting. L.P. and single out around about now.

MARTIAN DANCE.. Not to be missed, following in Ants vein, a great set, Ouija Board, Fear and Candle for Christine recommended listeners. Singer has got a great voice. Do Not Miss.

SECTION 25.. An unconventional three piece, Lead instrument being the Bass, real strong rhythmic drumming with the guitar filling in the gaps. If the guy at the mixing gets the echo on vocals right they are really powerful. In the Divison, PIL, Ratio league.

CARPETTES.. Why dont you bastards go and see them. Every band theyVE supported theyVE blown offstage. All you punks that remember 77.. remember moving, moving to something with power and energy, well they have, so go and see them.

BAUHAUS, Art Nouveaux. Its about time we had another band who couldnT give a shit about the Do's and dont's. Times are changing. This outfit works. An experience in sound and vision you cant afford to miss. Even on vinyl theyRE still as good. The singer known affectionately as 'Murphy' stalks the stage deranged and demented wielding mikestand and cock at the audience, throughout the set giving 100% at every gig I've seen. Musically fringes on Antmusic but retains a fresh and individual sound throughout. The bass and guitar are superb, putting various 'effects' to great use. Even the roadie is great. The lighting is simple, white light/darkness. See them. I-Dare-You. Stigmata Martyr, A God in an alcove, Scope and a great version of Telegram Sam.

The award for the best improved band of the year goes to LaStarza, Bivouacs band.

In total contrast, if you are sick n pissed off with the mod/ska 'renewal' go and see Red Beans and Rice, a great R n B band. Let ya feet dance. Great version of do the walk.

Watch out for a brand new band called Housewives Choice cos thereS something special in the air.

ADAM+ANTS-Moonlight 78 →
(Warren, Adam, Bivouac)
Pic by Johnny Waller

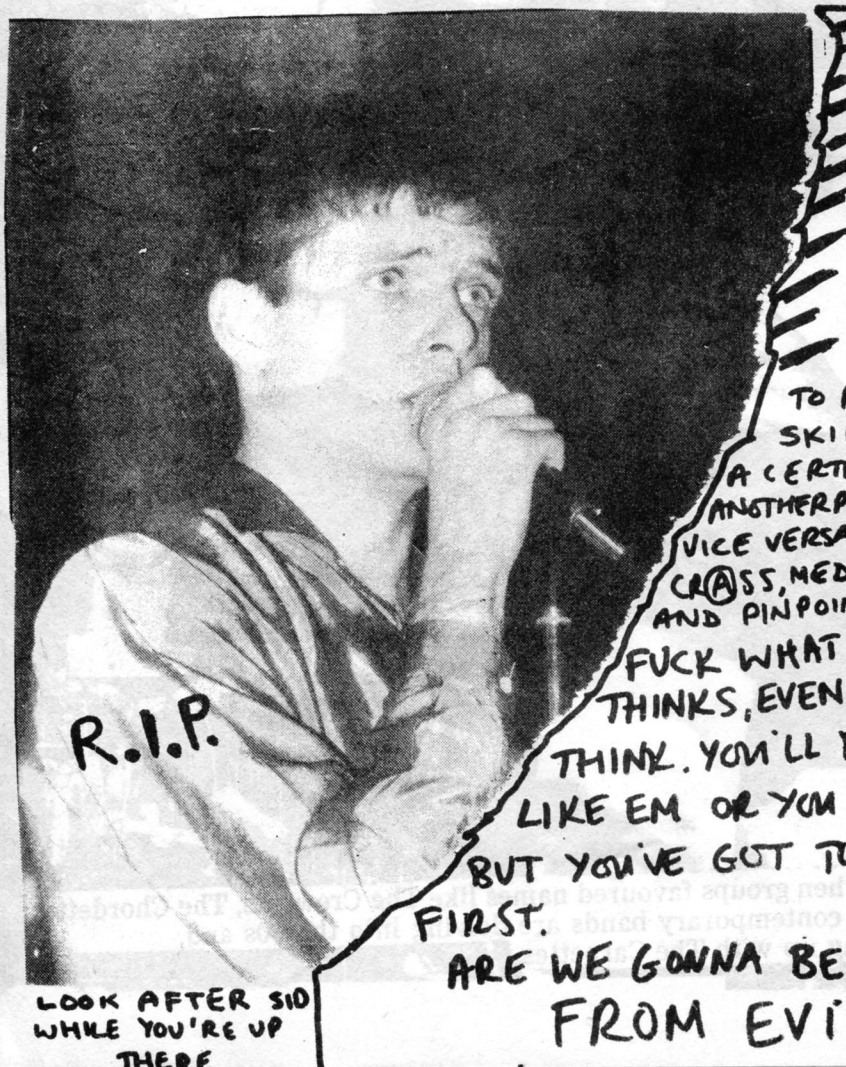
Rock has come full circle. From the era when groups favoured names like The Crewcuts, The Chordettes and Paul Evans and The Curls, contemporary bands are delving into the 50s and, with tongues firmly in cheeks, are coming up with The Carpettes.

SNS – STAMP OUT SNOGGIN

Snoggin, it seems apparent that there is an increase in the number of persons that partake in "snogging" at gigs. This must of course, cease immediately. Only recently I saw several "snoggers" at a Vapors (I had nothing better to do) gig. All through the set they were bloody chewing and suckin at each other. Skin heads were ill at ease within a ten foot radius of snoggers. Obviously they were at their wits-end, watching 2 people (1 boy 1 girl) trying to eat eachother without any parsley.
The set lasted about 50 mins, but some of the snoggers did·nt, no doubt poser snoggers who tried in vein ? to keep up with the heavy snoggers, in a **gang**. The heavy ones started to surround me but I spotted them and made a panic sprint with the skins. Outside the Nashvill I saw several punks and skins who had been overcome by some British Movement Snogs.

I was pretty lucky. Fight for your Rights, Stamp out pairs going to gigs, Wipe out couples Copulating in corners. SNOGGERS ARE THE SYSTEM. Oh yeah, its the sort of thing Mods do anyway.

phil.
1:20 METRIC
100 0 500 1000 1500 2000mm



TO ROUND UP ..... TENPOLE TUDOR, UKDEKAY, SKI PATROL, ANIMALS AND MEN, SECURITY RISK, A CERTAIN RATIO, PHOTOS, HEADLINE, DELTA 5, ANOTHER PRETTY FACE, VICE VERSA, CLOCKDVA, CRASS, MEDIUM MEDIUM AND PINPOINT.

FUCK WHAT ANYONE THINKS, EVEN WHAT I THINK. YOU'LL EITHER LIKE EM OR YOU WON'T BUT YOU'VE GOT TO SEE 'EM FIRST.

ARE WE GONNA BE DELIVERED FROM EVIL?

LOOK AFTER SID WHILE YOU'RE UP THERE

ADVERTISING SUPPLEMENT

BETTER BADGES NEW BADGES

20p EACH + 10p MAX P&P
MORE IN STOCK, SEND
S.A.E. FOR FREE LIST

286 PORTOBELLO RD
LONDON W10 OK

YOUNG MARBLE GIANTS
SLITS 'MAN NEXT DOOR'
SLITS 'ARI'
SLITS 'VIV'
SLITS 'IESSA'
SPIZZ 'NO ROOM'
DREAD AT THE CONTROLS
ANTS INVASION 80
X
D.A.F. HEART

D.A.F. RED
MUTE RECORDS (GREY)
JOHNNY MARS 7TH SON
VOX POP
PIRANHAS 'KWELA'
CHEAP'N'NASTY
THE SAINTS
DEAD KENNEDYS 'CAMBODIA'
JOY DIVISION
CLOSER
GANA FOUL
PINK MILITARY
ONLY JAH

COCKNEY REJECTS LOGO
COCKNEY REJECTS 'PIC'
COCKNEY REJECTS 'FIRM'
COCKNEY REJECTS 'E16'
COCKNEY REJECTS 'RUCK'
NOTSENSIBLES
SCARS
MOONDOGS
TEN POLE TUDOR
BEAST
NIGHTDOCTOR
THE RASSES
BASEMENT 5
SOFT BOYS
PRODUKT

JAM 'START'
C30 C60 C90 GO
DELTA 5
ULTRAVOX
BEAT 'CANT STOP IT'

HOME TAPERS, BOOTLEGGERS, PAY ATTENTION!

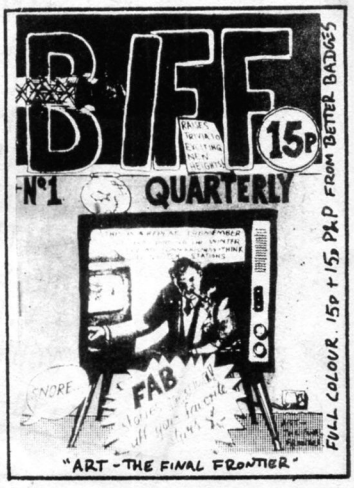
BLANK CASSETTE LABELS

Strong Adhesive Backing

100 PAIRS £2 + 15p P&P

Sent By Return Of Post

HARD LINES, 64a NOTTING HILL GATE, LONDON W11



FOREVER PEOPLE

59 PARK ST. BRISTOL
FANZINES
BADGES
BIGGEST SELECTION
OF S.F. LITERATURE
IN THE WEST

FANZINES
BADGES
BIGGEST SELECTION
OF S.F. LITERATUR
IN THE WEST

BETTER TAPES

Why bother making records when you can release your own cassette. Make a few, when they sell come back for more, quick and easy. Xerox your labels and inserts..

COPIES ONTO TAPE SUPPLIED BY US

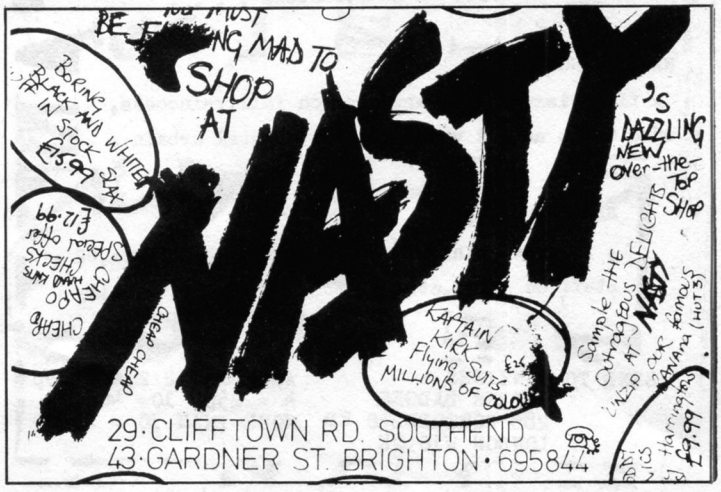
C30 - 70p. C60 - 90p. C90 - £1.10

PRICES INCLUDE TAPE, COPY & CASE

BETTER BADGES TAPE DEPT. 64A NOTTING HILL GATE. LONDON W11
Walk-in 11-5 weekdays, or 15p p&p per tape. Phone 229 4919

CONVENTIONAL TAPES HAVE CURRENTLY GOT SOME AMAZING TAPES AVAILABLE SUCH AS "TRANSMISSION 1" BY TONY CLOUGH, "FRAGMENTS" BY WERT AND "ASSOCIATED NOISE" BY TONY CLOUGH AND DAVID MORGAN FOR £1.17 EACH AND "WEIRD DAZE IN WALTHAMSTOW" BY WILLIAM HAYTER FOR £1.37 ALSO "SEA-SICKS TEA" BY EUGENE CHEESE FOR £1.00. JUST RELEASED IS "I'VE BEEN CONNED" BY A.D.H. FEATURING A RE-MASTERED VERSION OF THEIR FIRST TAPE AND 20 MINUTES OF NEW STUFF FOR £1.20 "SABRACADAVER" A SYNTH TAPE BY SEAN HAYES IS £1.17 AND "A CON SAMPLER" OF ABOVE IS £1.00.

ALL PRICES INCLUDE P&P AND ARE AVAILABLE FROM:
CONVENTIONAL TAPES.
1 ATKINSON CT,
2 KINGS CL, LONDON E.10.



ADVERTISING SUPPLEMENT

ROUGH TRADE

137, BLENHEIM CRESCENT, LONDON W.11.

CABARET VOLTAIRE
DELTA 5
ESSENTIAL LOGIC
THE FALL
LILIPUT
THE POP GROUP
THE RAINCOATS
THE RED CRAYOLA
SCRITTI POLITTI
THE SLITS
T.V.PERSONALITIES
YOUNG MARBLE GIANTS

TEL: 01-221-2761 01-229-5736

FANZINES

I.D. - alternate fashion mag - 50p
from Ex-Bl

JAMMING 10 - damned, delta 5 - 30p
directions, crass.

NEXT BIG THING 55p

from Scotland . .romantics,cramps,cheap trick,scars, suicide,cuban heels,venigmas,zantees . . . .

NAG NAG NOG 20p

. first issue . . . articles on fall,raincoats, adam & the ants,t v personalities,metal urbain . . .

ShBOOM 35p.

. . . new 'zine . . gig reviews the Flowers,U2 + stuff on spizz,strange daze,cure,josef K,dolly

SEND TO FANZINES
BETTER BADGES
286 PORTOBELLO RD
LONDON W10 OK

ADD P&P. 2 ZINES 15p
4 = 25p, 10= 40p,
MORE THAN 10 = £1.00

HARD LINES

IMPORTANT T SHIRT DELETIONS

NO LONGER AVAILABLE:

CLASH BELFAST
SPACE INVADERS
RUDIES ARE FREE
IGGY POP - full throttle

64a Notting Hill Gate
London W11 - 229 4919

ANT WARS

AN ENTIRE CITY, THROWN INTO PANIC AND CHAOS BY JUST ONE MAN! WHAT AWESOME POWER DOES HE POSSESS? WHAT FANTASTIC QUIRK OF FATE BROUGHT IT ABOUT? READ ON, AND DISCOVER THE STARTLING ANSWERS FOR YOURSELF...

"I see no place in society for this man. He is nothing more than a wild, wild dog"

Mary Whitehouse

She's a great campaigner who will fight for what she believes in. In our exclusive interview next week we put our case to her.

AS IT PASSED THE TERRIBLE, MUTATED ANT-ARMY SWEPT THROUGH THE CITY AND IT WAS REALISED THAT THIS WAS NO ROUTINE SITUATION, AND THAT THERE WAS CAUSE TO WORRY... BUT IT WAS TOO LATE!

ANT WARS

Interview arranged for three o'clock but we're informed theyRE off having pix taken, but theyLL definitely be along. So Jonn waits indoors and I stand outside watching a tramp (make that 'a drunk' cos he had a flash suit on) collapsing against a wall where he stayed throughout. One hour passed, four o'clock and all is not well, two girls from an Israeli paper arrive, also to interview them. Time drags on, I chat to the drunk, he fails to respond. I point out his perilous situation to a passing woman and she starts poking him with a biro, later to return and call him an idiot and things. Still, Siouxsie et Stiff arrive at 5.15. and pose with said gentleman, who is then promptly forgotten from my mind (hypocrite that I am trying to make out I was concerned etc. etc. etc).

"Who ya from" enquireth ei Steve. "Panache". "Oh, I thought you didnT want to do an interview" he sed in a manner not too conducive to Hi there lets chat (not that anyones ever said that anyway). Wondering about this we go in and gracefully allow these girls to do theirs first, we sit in a room at the back and as I go to the bog Jonn decides to investigate the roof. When I return hes back inside revealing that he had discovered the roof was not all that it seemed; far from being record company property it borderered onto other peoples property, these folk being somewhat peturbed by his appearance and told him to get out and that they were calling the police. Agitated in the extreme Jonn decided the best policy was to desert the scene of the 'crime' toutesuite. And away he went leaving me the list of badly written statements/questions with which he had hoped to beguile the Banshees, and away he went, adopting disguises left right and centre we suppose.

Five minutes pass, then suddenly "Evening". I turn & there are two policemen staring through the window at me. "Eh?" was all I could manage. "You been walking round the roof and looking through peoples windows?". "No.." "Is this him?", they point me out to the complaining tenants who can see me from where they stand, they say no and the grilling goes on. "Boy in a blue tee-shirt, walking about, anyone else here we can see?". "No, cant come in here, its private". "I've gone through one window and I'll go through another" and they both come in. Lying through my teeth seemed the best way round this little problem and I first denied knowledge of a boy in a blue T-shirt saying I'd been crapping merrily within the recesses of the bog and hadnT seen a thing. They realised I knew something and pressed me further. At any stage the Maltese Falcon might be theirs. So then my mind twigs that they'll ask in the office and they will say we were together which will drop us in it, So I added my mate was here but he had a raincoat on and I dont know where he is cos I was in the bog.

TRANSPARENT CREATURE

So its goodbye to Jonn and hello to Steve and Siouxsie who are probably less pleased to see me than they care to tell, for Steve bears a previous grudge, as well as this bizarre act. See, way back in 77 or 78 He'd written to us and said if we wanted to do an interview let em know and itD be alright. Well I remember being over the moon at this, it was great but at that time coverage of the Banshees was everywhere and we never went after the bigger bands cos there seemed no point in it. and I wrote back and said a Banshees interview would be pointless then and in the future also as I realised, as did everyone, that theyD get big and I never saw how Panache was gonna come up with anything new on them.

Right so there we are, Steve with drawn face not particularly lively, rather pissed off in fact, next to him sits Siouxsie, slightly more alert looking but still ready to leave by the fastest possible exit at the earliest opportunity. Realising I have next to no questions to ask them I turn to Jonns list. Not having a masters degree in hieroglyphics I was severely hampered and passed the list to them to lookat. They werenT impressed. The first trickle of perspiration (oh alright, sweat) leaves the armpit, I put ona totally unconvincing front and try to pretend I'm not concerned with the atmosphere or events. Away we go.

Pan: One thing we wanted to do, if youRE in a vitriolic mood, is a Banshees guide to journalists. Pour scorn on them, it all depends what mood you're in.

Steve: Its quite easy. Pan: You're in the mood to discuss journalists. Steve (pause) Whether it'll make good reading or not I dont know. Pan: Well that does at really matter does it. Has Nick Kent just interviewed you? Steve: Nick Kent has done a biography of us which he hasnT turned up with for the last few weeks

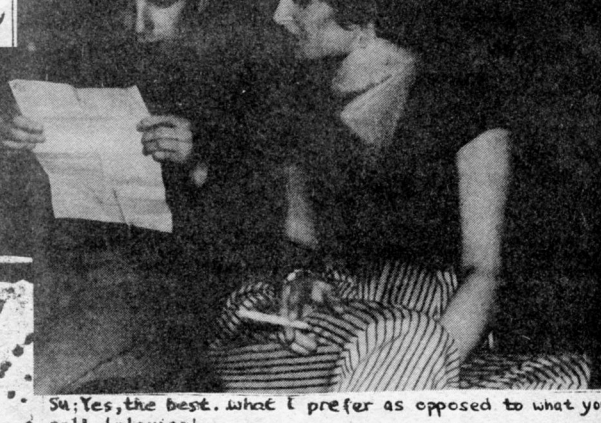
Pan: Do you get on alright with him? ..c. nod from the man. Pan: So Nick Kents alright in your books?

St: He's a good writer. Pan: He's a good writer but do you get on with him? (no real response...) With all of NME? St: No, None of em except Nick Kent and Paul MorleyTheyRE the only two I say hello to at gigs. Pan: Do they all swarm round you at gigs, expecting greetings? Siouxsie: No.

Pan: Someone told me, a very unreliable source that you were in a band called Red. Is this totally false?
Steve: Yes.

Pan: The only other thing I wanted to ask was did Kenny Morris' walk ever get on your nerves? I saw him walking down the road at Bournemouth with an inane grin on his face. Su: Who's that? St: Oh Bournemouth ..that might've been Kris Needs.. Pan: No definitly him because you were walking one way and he was on a parallel course on the other side of the road (etcetc etc, I'll cut my embarrasingly longwinded speeches down a bit from now on and just leave their answers).
St: I cant honestly say that his walk got on my nerves.
Pan: Did the fact that John Mckay just stood there all the time get on your nerves? St: Uh-huh... and from Siouxsie. Pan: Was it his hair?

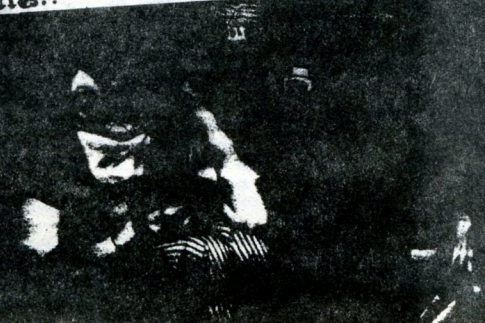
Steve: It was great having a Scottish nutcase like Jove's old John McKay on the side of the stage.
P: Where's the other bloke? Su: Budgie.
P: No. the guitarist. Su: John.
P: Yeah, we wanted to ask him what the difference was like between you and Magazine.
Su: Oh well... I'd like to know as well.
St: Its a very loose kind of thing, heS not one of the Banshees so he doesnT come on interviews with us ..heS busy doing interviews with Magazine. (voice becomes too quiet for tape to pick up).
P: When they go on tour then' then what?
St: We'll be doing the album while heS away.
P: Will he be coming in later or inbetween?
St: We havent really made plans for him to come in & do any more stuff. WE've got to consider hes done his bit. If he comes back we'll still be doing it without him but he can put things on. (I think thats what he said but the voice is so fucking quiet its almost impossible to hear!)
P: Have you got anything planned?
St: Nah, its all up in the air at the moment. We've done, depending on whether we put singles on the album or not, we've got nearly a side of the album done. Robert Fripp's very interested in playing. We might use him. Robert Smith if hes around... heS on tour as well. Therell probably be some things where theres no guitars at all.
P: What about you, I'dVE thought if you can play bass?
Su sez something but it ees muffled.
St: I'm moving onto synthesisers. Siouxsie mentions she will be playing guitar.
P: Can you actually play it?



THE TELEVISION TERROR

Su: Yes, the best. What I prefer as opposed to what you call 'playing'.
P: You gonna bring that in on stage.
Su: Not on all of em. (or something like that).
P: Is anyone gonna take over any of the main singing?
Su: (horror struck) No!
..I look at Jonns list of questions, words are at last beginning to materialise amongst the scrawl.
P: 'Roundtable'. What does this sum up for you?
Su: A very touchy... cos I upset a few people..
P: With your naughty words?
Su: Not just naughty words.. That was the excuse that they used.

P:..your general behaviour,attitude..
Su;(exclaims) general Attitude,was..(mumble)
P:Did you go along wanting to stir them up.
Su;Mmmm. P:How did Kid Jensen react.
Su;I was mainly having my 'gripes'(?..could be wrong word) with Peter Powell.
P:He was going on about the 100 Club.
Su;Yeah! He was claiming he was there at the scene, wasnT it great,those Sex pistols then!..and I said you only started playing their records when they split up.
P:So Kid was fed in the corner..
Su;He didnT really comment much.Just want Hmm,Hmm,Hmm.
P:But it wont on a bit he mustVE been getting pretty desperate. Su;:I was pissed.
P:and Powell wanted to see your legs.
Su;He was drooling over Linda Ronstadts legs on the single cover...which was disgusting,I'd had a bottle of wine.
P:You've been on the BBC since then,what happens?
Su;We havent been on. P:Not talking but you were on that something else
St;Thats different,radio and t.vs different.
P:No-one came on and warned you?
Su;No,it doesnT really matter.
St:It just means there wonT be another Roundtable and we canT do a Star Special.
P:YouRE not particularly bothered about that are you, or do you wanna do a Star Special?!!?
Su:Yeah I'd like to do a Star Special.
both start talking together and I can work none of it out.
P:Committing suicide.Which one's that.
Su;Oh thats a phase I went through when I was about seven. P:How did you try?
Su:My mother's asthma pills.My mums got athma,and she had blue and orange capsules,I took a bottle of them.
P;What did they do when she got athsma,calm her down? Su:Yes. P:So they made you ultra-calm?
Su;Er no...I slept a lot and er..and I was sick but that was all.
P:Did anyone notice that you'd tried to commit suicide?,or just thought you were sleeping?
Su;No..cos i used to do a lot of things like pretend I'd committed suicide,all over my mums bed with a bottle of pills like thatso she'd say Ohh,I'm sorry ..so she'd pay attention to me.So it was quite normal to see me laying down 'dead'.
P (to stiff) Did you do this?
St:(barely awake) No. P:You had a happy childhood,I presume?you(Su) didnT.
Su:I was happy ,it was good fun.Falling dead everywhere.
P:You were intentionally doing it?. Su:Yeah.
P:Oh you didnt seriously try? Su;I did,I mean I did seriously take some pills,I thought well they have'NT taken any notice of my acting so I might as well do it properly.
P:You havenT done it since?.
Su;No I got out of that phase when I was about 8 or9
I try to decipher Jorns question about Jane Suck..(and fail).Have you seen her since?.
Sox;Yeah,she was at the Music Machine,I dont think she does a regular circuit like she used to,see her round now and again.
P:does she write anymore? Sox:Yeah she might be writing a book or contributing to an American thing along the lines of Zigzag..I'm not sure.
..and the reasons for suck leaving sounds,other than the broken glass legend..
Sev;Something about Suzi Quatro wasnT it.
Sax;Yeah she accosted Suzi Quatro..
Sav;And eai put pressure on sounds.
P;Do you get closely involved with any journalists?. Soo;Try not to..
P:Which paper do you steer clear of most.Melody Maker
Steph;Its not a case of us having to steer clear of anybody..
Su;They steer clear of us.
St;Nme,the editor hates us.
P:Why? Sue;Dunno,we're just an endearing little band.
P:Sounds arent like that.
St;Well we've got some allies fairly high up..PeteSilverton..
Su;Not allies..



P:He (Silvertongue) doesnT seem to do much!
St;He does alot.
P:Well he doesnT do alot of articles.
Sioux;Its just that that papers got a few people that dont particularly hate us.
St;The editor likes us,Alan Lewis. NME's just full of old hippies,Charles Shaar Murray,Mick Farren..and these twerps like Ian Penman.

Tender, warm and always enchanting . . .

P:Have you met him?
Su;Yeah he look like a Joe Jackson.
P:Does he carry these book around with him looking for big words?
Su;Dunno,he does that when he gets home after the interview.
P:Does he actually tape interviews?
Su;I think he did tape then..
St;He did a two page carve up of us and virtually ½ of it wasnT said at the time.

P:Was that the one of you sitting on the steps?
Su;Yeah.CouldnT make head nor tail of it.CouldnT understand it.Pictures are better in the music papers any way. P:Do you buy the papers?
Su;No,I ponce,I look over other peoples shoulders.
P:Do you like being in the same place as the Who & the Police?(meaning this office)
St;Well its better than being in the same place as Blondie and Kate Bush.
Su:Its the same..
P:Are there any bands you openly admire?..either for their stance or the music.
Su;Cramps,I like the Cramps.
P:gonna see em at the Venue?
Su;Hope to,but I dont like the Venue,its such a shitty place to see bands.

Stepover leftover the nights are dark in a busy street

P: I wanted to ask about Adam and the Ants, cos I think theyRE similar to you, you might not like their music, but the style in their music. Their attitudes..
Su: Em, they used to support us at a few gigs. Just havent... (trails off...)
P: Well, any British bands.. ?
...silence....
P: What, not Sham 69!
St: support bands..
Su: Altered Images... The Cure.. a great band in Glasgow that we had support us called Altered Images.
P: What about all the new bands coming up, all these Blitz-kids things.. Martian Dance (Not a bad band)
St: I've heard rave reviews.
P: RAve reviews!
St: Spizz went to see em at the Moonlight the other day.
P: Before the Banshees what bands were you into?
Su: Sex Pistols..
P: No, before then... go back to about '74.
Su: T. Rex, Velvet Underground.
P: Did you follow any around? try n get in backstage..
Su: There was no problem getting in at Pistols gigs..
P: No, before them.. these early ones, when you were younger..
Su: Saw Lou Reed at the Rainbow once..
P: To talk to? Su: No, just as a punter..
P: What was the first gig you went to?
Su: Em... er... it might've been an open-air thing at Crystal Palace.. with John Cale, Chris Spedding played with him as well..
P: (To st) What was your first?
St: Oh god... If I tell you I'm really....
Su: Go on, what was it?
St: It was the Nice at Fairfield Hall in Croydon in 1969.
Su: Status Quo. P: You saw them.
Steve see's something vaguely affirming.
P: Do you go out and see alot of bands these days?
St: No.
P: Is that cos youRE not interested or do you get a lot of people pestering you at gigs.
St: Yeah its a bit of that
Su: and the pointing.
St: I dont like the Marquee, I dont like the Moonlight
P: You dont like it.
St: No couple of times I've been there the atmosphere's been o.k. but I expect it could easily get shitty. I saw Killing Joke at Christmas.
P: You like them? St: I wont go on record as saying I like them. P: But you like the records?
St: I like the records.
P: Have you been Bauhaus. St: I like their records. I havent seen em, I hear theyRE pretty abysmal live.
P: No! St: Good are they? P: Yeah,
P: Dont you go out to gigs at all.
Su: Not a lot (sounding ratty) occasionally.
P: An alternative social life.
Su: Yes (sounding ratty no more).
P: What did you mean 'you didnt want an interview'.
St: Are you Mick from Panache? P: Yes.
St: Is Mick the editor. P: Theres me, Jorn and another bloke. (sorry Eric!)
St: Didnt I write you a letter once.
P: Yeah i remember getting a letter.
St: And didnt I get a letter back saying 'An interview with the Banshees would be pointless as it would be a re-run of what was in the music papers blah blah blah, pretentious rubbish, blah blah blah
P: Yeah probably. Ages ago. We wrote to you, and it took ages, and then we get this little letter, "short and sweet" and at the time we thought No we dont really want one, coast the time you were getting tons of stuff..
All the time Steve sits there, his face a sleepy impersonation of Donald Sutherland.. Siouxsie attempts to dissipate dis-ease... "Is that some more questions then"..

P: When did you first start dressing up?
St: Bout same time you committed suicide.
Su: Yeah, same time I was committing suicide, I used to try and look like Bette Davies.
P: Bette Davis gets a mention here actually (the list of questions.)
St: A namecheck at least.
P: She used to pose on stairs a lot, did you do that.
Su: I used to pose on the stairs after I'd fallen down them.. get all mangled at the bottom with a white pencil, pretending it was a cigarette.
P: And people just stepped over you, "its her again".
Su: Yeah .. oh god, shes trying to be dead again..
P: What about at school, did you turn up like that or was it a regular blazer and satchel affair?
Su: They wouldnT let me wear high heels that were 4 sizes too big for me.... (pauses before exclaiming) I had lots of darns!
P: Lots of what?!?!
Su: Darns. Holes that were darned up.
(This was the first time I'd heard the word 'darn' other then from Deputy Dawgs' lips, usually in other meanings.)
P: (Trying to retain control) What, intentionally, or..
em.. (pathetic mumble)..
Su: No, didnt buy new clothes. Used to have em darned- lots of darns in jumpers and.. and socks with no elastic..
Well its getting erotic now.. refraining from the obvious pre-marital sex jokes we move on..
P: (to steve, almost asleep) Did you share a childhood, or did you meet ages later?
Siouxsie(!) .. we met ages later.
P: Ah!!! (thinking of a 'Bromley contingent' photo I've just brought a spare copy of from the 'Vintage Magazine Shop) Can you identify them..?
St: I'll tell you what they're doing now.
P: Thats what we want...
St: Debbie writes for men only.
Su: No she doesnT now. She's a telephonist at Paul Raymonds revue bar.
St: Is she really? Su: Yeah.

"BROMLEY CONTINGENT" (WHERE ARE THEY NOW)

DEBBIE Found Paul Raymonds.

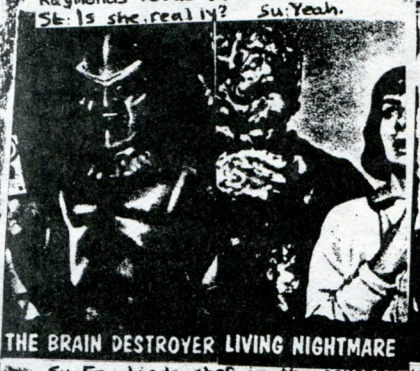
KENNY + JOHN? Under gaulankee..

LINDA "retired from being a working lady"

SIMON "hatchet boy at a gay disco"

SHARON "oh, fuck knows"

SUE CATWOMAN "not seen for ages"



Su: Er.. Linda, shes in the country with some horses, shes retired from being a working lady, put 'retired from being a working lady. (to steve) whats she doin?
St: Er havent seen sue for ages... thats catwoman.
Su: We never really knew her. Sharon?
St: Sharon. oh.. fuck knows...
Su: Simon?
St: Simon.. Simon's a hatchet boy at a gay disco up until last week he was my landlord. And exactly (looking at picture) one.. two.. three people actually came

from Bromley so why it was called the Bromley contingent god only knows.
(To St) do you mind people selling things like this
..(he shrugs), What about the bootleg thing?.
St: I care about that. 'Love in a void', the one with the picture of Sioux on the cover and the Hartfield thing on the back.
P: Someone was making a fortune selling em at about £6.
St: Yeah someone was and regularly churning em out at 50p a copy.
P: Where are these people now?
St: It was a warehouse that was raided, not necessarily on information that Polydor got hold of.. just it was some big chain of bootleggers, there were several thousand of ours so we just had to sign this thing saying we agreed to them being sued.
P: Are there any other Banshees bootlegs?
St: xxx There's a cassette 'Commanding through loud Speakers', live at the roundhouse. Terrible quality..
P: I've got one from the 100 Club St. Valentines Day.
St: That was pretty sweaty.
P: It only falls apart when some guy gets onstage & starts shouting about Hindley.
St: That was after we'd gone.
Su: I come back on and tell him to fuck off or something.
St. He come on between... we'd finished, gone off and were deciding whether to do an encore or not, and Steve Strange got onstage..
St: He's got a group called Visage.
P: Do you get on well with other people from bands,

NOT OF THIS WORLD

P: What was that. a slap on the face.
Su: A barge.
St: a barge.
Su: A few barges..
..everyone agrees it won't go to court.
St: They won't get any royalties till they give back what they owe.
P: How do they hope to keep their heads above water?
Su: Go on the dole I suppose.
St: Yeah, the most outrageous thing, after years of being xin a fucking band, Kenny didn't know he was self-employed. He went to the dole office and Nils got a letter from the dole office saying that this guy wants to sign on cos he was an employee of Pure Noise. Fucksake he didn't know he was one of the four parts.. he didn't know he was a partner of Siouxsie & the Banshees.

Su: He's so dumb.
P: He'll be on Social security then.
Su: No he can't getit.
(I put them right on this score)

P: Anyone well known?
St: All the vibrators turned up at one stage, oh.. we had a bizarre mixture... it was a harrowing experience

Su: Horror House... freak show.
P: Did that bloke ever get his guitar back
St: Yeah.
P: The kid sent it back! What he get for it?
St: Nothing.
P: He was quite happy xxxxxx handing it back!
St: We knew his anyway when Nils gave it to him, he was just one of these people who follow us everywhere, comes from Derby or somewhere., someone knew him and rang him up, said can you give it back cos if not its the only thing they've got against us.
Su: Yeah, only legal thing.
P: so he did it to help you. Couldn't imagine doing it otherwise.
Su: No if I had it I wouldn't give it back.
St: Duff guitar anyway.
P: Did they seriously try to get you for anything?
Su: Well they tried to get me on charges for viciously assaulting John in a record shop.

Su: I think he'd give up, he's never been one to do anything if there's effort involved. Live off his own ties.
P: What would you have done without music. What were you in the beginning thinking of doing.
Su: Em.. VET!
P: (to St) and you?
St: Nothing.
P: Nothing!
St: I was unemployed for two years before the 100 club
P: Were you signing on?
St: Yeah.
P: What sort of jobs did they send you to.
St: None.
Su: They never sent me.
St: Two years and they never sent me to one.
P: What were you planning to be interested in when you signed on.
St: Nothing.
Su: Making Smarties, something stupid so they couldn't send you for an audition(!) y'know so its really hard to find a job. Its really good that they never sent us to any.
P: Why the vet, cos you like cats.
Su: Dunno, something useful and I wouldn't be helping humans.
P: Cos an animal in pain hurts more than people, a common thing (hence considered being a vet too)

Su: Yeah.
P: Ever seen anyone die?
Su: Yeah, My dad. (I remember I'd read about that one)

THE CAPTIVE BEAST

P:Standing there?It said in the paper you laughed.
Su:Yeah that was my first reaction for about three or four years. felt bad after. It took about five or six years to hit me as a tragedy.
P:(Looking at questionsheet again) "funspoilers"
Su:Lots of people are funspoilers.
P:No,this is about you.
St:Oh.
Su:Thats what we call people,funspoilers.
P:What,all the time? Who?I dont need a name.
Su:Mary Whitehouse.
P:They(meaning the two girls) were from an Israeli paper weren't they.
Su:Yeah.
P:Did they come armed with previous tales of nazi accusations.
St:No,I was expecting it.
P:Whats this about Stepney schoolchildren.
Su:Oh we went to meet some children cos..

St:We're gonna promote our next album by playing schools.
Su:About fifty pence admission.Primary schools and secondary schools.
P:Secretly organised.
Su:No we'D have to get permission from the authorities.
P:No I mean you wont be advertising in the music papers,otherwise you'll get lots of people pushing their way in.
Su:No,its for people who can't usually get in to gigs.
P:Are you gonna be doing any other gigs at that time.
Su:No.
P:so you'll get lots of people turning up,who've heard from other people about it.Lots of trouble.
St:Hadn't thought of that.
Su:It'll just be understood that its for the kids, end of term or something.Most kids in these schools have never seen us.
P:Yeah,its a great idea but unless you organise it, oh I don't know!
Su:Don't be so diplomatic!Don't be such a funspoiler!We say we wanna play schools and you say "aahh, but you gotta bear in mind.."
P:but its true..
Su:I know..
St:Its best not to worry bout these things.
P:You'll just deal with it on the day
Su:Yep.
P:gonna play your old schools.
Su:Not unless they ask us,we're not gonna play em specially cos we went to that school.like Paul McCartney played at his school.
P:Anyone turn up? Su..old teachers?
P:Hes a funspoiler,wasting four minutes on Kenny Everett. St:Kenny Everetts shouts pretty much a funspoiler, except for those advert things.
P:Watch anything on t.v.?
St:Soap. P:Blue Peter?
St:Seen that thing Outer Limits?It starts with all these lines on the screen and it goes this is not interference we're taking over your t.v. set for an hour. Its good.
Lets leave this and move on,to another part of the tape,I ask about the film they mentioned in an interview
P:That Shatner thing? Su:Devils Rain.
P:I never saw the end what happened?
St:Ran out?
Su:Couldn't cope with it could you?Sick were you?
P:I was bored actually.
Su:Did you see him turn into a goats head P:No.
Su:Oh it was great,you missed the best part if you went out before the end.
St:They all melted.
Su:It started to rain and all the evil people melted like they were made out of plasticine or something.
P:Do you go to the cinema a lot.
Su:Not so much now,they've taken off the badly made ones.

THE DOOM MACHINE

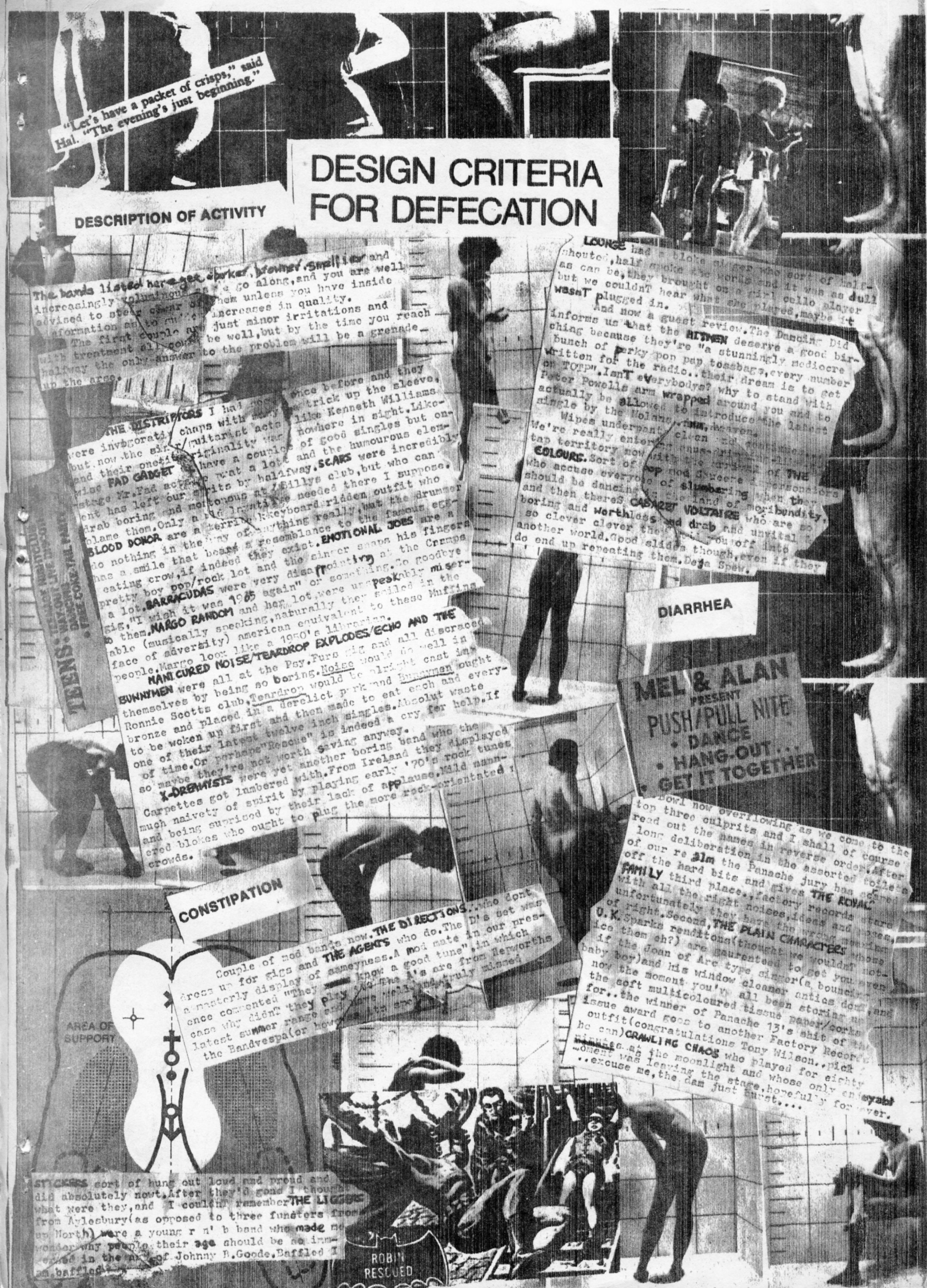
FEARFUL FOE

"YOU CAN'T STOP ME"

INCREDIBLE ICE MAN

We went to see 'Shivers'.There was all this press about how people were passing out and vomiting everywhere.I went cos I really wanted to see these people passing out and being sick in their paper bags n' that,and it was really odd,there was only about two or three people went out.It was good seeing those people wasn't it.
Su...thought Alien was good,but so many films are a formula and they're technicolour like the Adverts, glossy.
I go on about noises n that.
Then about 'reviews'
St:It just seems reviewers don't involve themselves much with the group,all we see is the first five or six rows,going potty.so we can't be that deeny.
P:How can anyone describe your music as bleak.
Su:Dunno.
P:Do you see your music as euphoric?
Su:What does that mean?

P:Well I dont know ,sort of uplifting??
St:Hmm,uplifting,getting lost in it..
P:Do you get lost in it onstage,its not just a set thing.
Su:Yeah..no,you're unaware you're on a stage.
P:is that before the gig as well.is it like 'an event'?
Su:It depends..
St:Some gigs can be painfully down to earth,when you're constantly aware of the sound being awful or,but if its a good sound you just get lost in playing.
P:Do you specifically choose support bands?
St:We always try and get on with em to a certain degree.
P:You don't.I mean Some bands have the supports from soundchecks and that. Su:Nah.
St:We always try and give em a good sound,especially the Human League.
P:How did you feel about the Rainbow gig with all the chairs being lobbed about.
Su:I was quite unaware of it actually.
St:At the time it was funny,but then we got off & realised that all those chairs being broken meantx a lot of money was lost from the charity.
P:There was lots going past your head(sic)In particular but you didn't seem to notice,has anything ever struck you really hard?
Soo:No,just me,the mike stand,chipped my teeth once In Paris.
P:Are they reserved or what?(the french)
Go thru' 'Europe'
St:France we thought was gonna be real posey, but it turned out to be one of the best gigs we did. all shouts and things... screaming.
Su:Yeah,all going whooo-oooo-oooohhh,and those whistles from discoes,
St:Really good atmosphere.Belgium was boring.
P:They're potatoes.
Su.Good audience tho'.
St:Holland,was heavy punks.The gigs only good if they can get up onstage with you at the end.
Su:We managers.
P:Did you play the place where the Hells Angels dominate the whole place. Su:Yeah.
P:Were they on the stage? Su:No.
St:Stiff:They only do it for certain bands.
P:Lichenstein,play someones house there?
Su.No.Where else.Germany,heavy metal,very posey.
P:What about t.v.programmes.
St:We only done one,versions of totp,
P:where do you wanna play-
St:America,Japan,Australia..
P:No,no these big places..Haitti ?
Su.Israel..
St:Love to do what the police are doing,go to Egypt n' that.
P:Well the police haven't come back,I'm quite relieved about that.
St:They've probably got him.
P:Oh shit!
Su n' stiff laugh together.(but its good humour by now i think as opposed to vindictive in place of castration by rusty nails.)
Ask about the time Su got done by cops outside the Rainbow after a Heartbreakers gig
"they went for a bloke who was with us ,drummer with 999,forget his name.
P:Pable la Brittain.
Su:Yeah,pablo,well they started trying to shove him in the meat wagon,so I had a go at them and they got me in the meat wagon.
P:Did you get off.
Su.No,had to go to court,pay a fine,spent the night in prison, ... P:How much did you pay?
Su:Something like forty quid.
P:They not come up to you and tried to get you since cos you're a "well known personality".
Su:Not since,no.
A discussion of fans n that stuff which is pretty obvious,..so press on..
Finally,dying to get away from all this I ask if theres anything they really wanna say.
Su. Just that the situation at the moment,Steve and me are very much in control..and er..I picked up the guitar about a week ago,wrote three tunes ,there'll be stuff on the album with no guitar..
Running out of space so that's that really,not much crap(Ho ho).I thanked em,said sorry a couple of times,collected my stuff and pissed off.
Steve said we can always do another.When i said 'Oh you'd tolerate us again would you' He said 'Depends how this one comes out.
I reckon old Sevs not bad just had an off day,and at least the Sue did smile.I'm off....
P.S. Tom escaped.(Loud cheers).


"Let's have a packet of crisps," said Hal. "The evening's just beginning."
DESIGN CRITERIA FOR DEFECATION
DESCRIPTION OF ACTIVITY
DIARRHEA
CONSTIPATION
MEL & ALAN
PRESENT
PUSH/PULL NITE
• DANCE
• HANG-OUT...
• GET IT TOGETHER
TEENS
ROBIN RESCUED

ANT WARS

ANT WARS